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JULY 9, 2009
ISSUE 815

EDMONTON'S FAVOURITE SOURCE OF VHS CASSETTES

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blame the guys who write the cheques.

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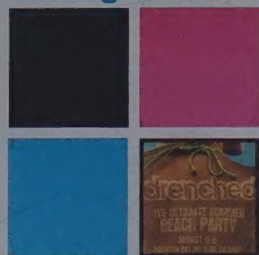
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friends could be on your way
to get drenched • details on
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11 ERIC THE TREASURE HUNTER

Eric Ruppel forages relentlessly
through Edmonton's garage sales
for old videogames, LPs, and
anything "opoly."

PHOTO BY MERYL SMITH LAWTON

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Garage Tales

notes from the editors

You may have missed the deadline for
spring cleaning, but it's still the perfect
time to clear your house of all its clut-
ter by holding a garage sale. Just make
sure you're not putting any hidden
gems out in the yard or people like Eric
Ruppel will snatch them up before you
can say *Antiques Roadshow*. Turn to
page 11 and let **Jessica Potter's** cov-
er story give you an inside glimpse at the
caffeine-fuelled subculture of garage

sale bargain-hunters.

In the Music section, **Clara Loginov**
takes us from garage sales to garage
bands in training with her profile of the
annual RockerGirl Camp, where young
girls learn how to do everything from
writing a song to shredding a solo.

In Film, **Luke De Smet** discovers
that even if you give a janitor a com-
puter that sounds like Kevin Spacey
to talk to while he's working a three-

year contract in an outpost on the far
side of the moon, he'll still go slightly
crazy. He recommends you catch
Duncan Jones' *Moon* to see the video
evidence.

And in Arts, **Andrew Paul** chats
with illustrator Raymond Biesinger,
who argues that a little bit of an ob-
sessive compulsive disorder can go a
long way to further an artistic career in
our third installment of StudioVisit.



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SCENE



sunday monday tuesday wednesday thursday friday saturday



Bell Orchestre, McDougall United Church, July 23

JULY 12

music | WIDE MOUTH MASON Over the years, this Saskatoon trio has opened for AC/DC, The Rolling Stones and The Guess Who. Wow, all of a sudden Saskatchewan doesn't seem like such a drag. On The Rocks, 9 p.m.

JULY 13

music | REVEREND RAVEN AND THE CHAIN SMOKIN' ALTAR BOYS Blues legend Buddy Guy says these guys are "very, very good," and who are we to argue? Blues on Whyte, 8 p.m.

JULY 14

comedy | THE ANDREW IWANYK EXPERIENCE We dare you to find us another comedian who can use calculus to tell you what kind of vagina you have. Comic Strip, 8 p.m.

JULY 15

music | THE PRO-CLAIMERS Still the hottest near-sighted twins on the international music scene. Festival Place, 7 p.m.

JULY 16

music | HANK AND LILY Hank and Lily have a lot of friends; fortunately for us, they include DB Buxton, Michael Rault, and Jen Paches -- all of whom will be joining them at Brix Bar & Grill around 9 p.m.

JULY 17

cuisine | TASTE OF EDMONTON Mmm, food. Churchill Square, 11 a.m.

JULY 18

exhibit | PAPER WORKS Between Jerzy Gawlak's river valley landscapes, Jacqueline Stehelin's sunset pastels, and Arlene Wasylchuk's ink drawings of mountains, the Scott Gallery pretty much covers all the natural splendour Canada has to offer.

JULY 19

matrimony | WEDDINGS THROUGH TIME Take a look at Western Canadian nuptial traditions dating as far back as 1846. And you thought your parents' wedding photos were old. Fort Edmonton Park, 10 a.m.

JULY 20

green | PERMACULTURE MEETUP If you're tired of spending a fortune on groceries every month, here's a good place to learn how to transform your yard into a thriving, edible ecosystem. Village Lifestyles, 7 p.m.

JULY 21

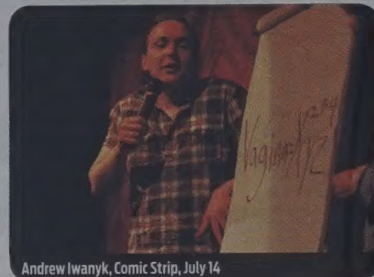
music | MARIANAS TRENCH They probably won't come to town with a marching band and cheerleading squad in tow like they did at the MuchMusic Video Awards last month, but we'll forgive them. Northlands Grounds, 8:30 p.m.

JULY 22

paleontology | WALKING WITH THE DINOSAURS Organizers ask that you please refrain from feeding the wildlife during the presentation as they don't actually have stomachs. Rexall Place.

JULY 23

music | BELL ORCHESTRE *Seen Through Windows* is the title of this group's latest album, but we still believe seeing them live without a pane of glass in the way is a better experience. McDougall United Church, 8 p.m.



Andrew Iwanyk, Comic Strip, July 14

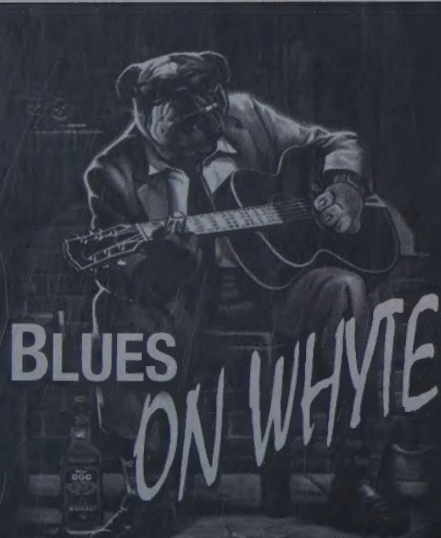
paleontology | July 22



ORGANIZERS ASK THAT YOU PLEASE REFRAIN FROM FEEDING THE WILDLIFE DURING THE PRESENTATION AS THEY DON'T ACTUALLY HAVE STOMACHS.

see magazine's two-week forecast of events in edmonton

listings: the front pg. 15 | music pg. 25 | film caps pg. 29 | arts pg. 33



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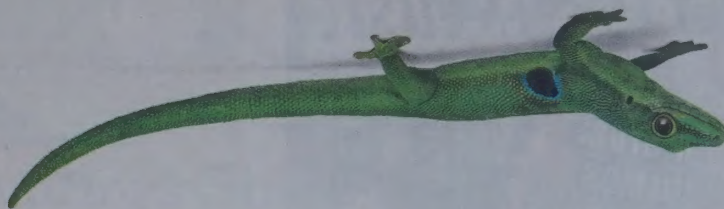
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NEWS FEATURE • MUNICIPAL GOVERNANCE • BY SUSAN RUTTAN | 1,353 words

City Councillors Stake Out Their Territories

PROPOSED CHANGES TO EDMONTON'S WARD SYSTEM COULD MAKE FOR SOME HEATED BATTLES IN THE NEXT ELECTION

More than three decades after Calgary abandoned their system of two city councillors per ward, Edmonton is finally going to follow suit.

The change to one elected councillor per ward isn't a done deal yet: city council must give second and third reading on July 22 to a bylaw creating 12 wards instead of six. But the voting lines on council were clear when the bylaw passed first reading in April by a healthy 8-4 margin. It appears pretty certain that when Edmontonians go to the polls on Oct. 18, 2010, they'll be voting in 12 wards.

Changing our ward system makes sense for numerous reasons:

- Wards will be smaller. Right now all six wards have a population ranging from 119,000 to 131,000. That makes each Edmonton ward larger than any Alberta city other than Calgary and Edmonton — bigger than Lethbridge, Medicine Hat, or Red Deer.

- Smaller wards will make the cost of campaigning for city council easier and cheaper. More people may run for office.

- With one councillor per ward, voters will have an easier time figuring out who their city councillor is.

- If voters understand their ward and councillor better, maybe they'll be more inclined to vote. Voter turnout in the last civic election stood at a dismal 27 per cent.

- City councillors' jobs will be simpler and clearer as well. Right now there's no division of labour between the two councillors elected to a ward. A community league with a problem is likely to lobby both councillors in their ward, not just one. And if the two councillors in a ward don't get along — of course, that never happens — things get awkward.

Coun. Amarjeet Sohi voted against changing to 12 wards when the bylaw got first reading in April, arguing that the current system is “more reflective of the diversity out there in the wards.” A two-person ward can have two councillors of different political views, he says, adding that the current system gives people in a ward a choice of two councillors to approach with their issue. “If one councillor is not being responsive,” he notes, “they have the choice of approaching the other one.”

In fact, many petitioners contact

both ward councillors. Sohi acknowledges that can produce duplication of effort, but adds that his office and that of Ward 6 ward-mate Dave Thiele co-ordinate their efforts to avoid duplication.

Sohi predicts that if Edmonton switches to a one-ward-per-councillor system, election campaigns will get nastier. Right now, he says, candidates have to be civil to each other because their opponent may become their ward-mate on Election Day.

Coun. Ron Hayter of Ward 2, another opponent of change, thinks the two-councillor ward system produces “a healthy spirit of competition” between the two ward politicians that produces extra effort. He also thinks councillors in the six-ward system have a broader perspective “rather than 12 individual councillors battling for their piece of turf.”

Edmonton city councillors have felt little public pressure to reform the ward system. A public hearing in February on changing the ward system drew very few speakers.

“There doesn't seem to be an incredible amount of public interest,” acknowledges Steve Thompson, Edmonton's deputy city clerk. He's in charge of elections and has been shepherding the bylaw through council. That lack of interest may explain why Edmonton is one of the last cities in North America to change to a one-councillor-per-ward system. Calgary made the switch in 1976.

However, political self-interest has been an equally important reason for Edmonton's inertia. Changing the ward system could endanger the careers of some sitting city councillors, and that's always been enough to defeat change to a 12-ward model. This time, it appears change is going to happen.

The four councillors who voted against the bylaw to create 12 wards were Sohi, Hayter, Tony Caterina of Ward 3, and Jane Batty of Ward 4. Linda Sloan of Ward 1 was absent for the vote. What do the opposing councillors have in common? They tend to be less strong in their wards than their ward partner. Hayter got fewer votes last election than Kim Krushell; Caterina got fewer than Ed Gibbons; Sohi fewer than Dave Thiele. The exception is Batty, who got more votes in the last election in the inner city Ward 4 than newcomer Ben Henderson. However, Henderson polled more strongly in the southern half of the ward, the part south of the North Saskatchewan River. Batty won only one poll south

of the river, the Windsor Park area by the University of Alberta. If Batty wants the new south-of-river Ward 8, she'll have a fight on her hands.

Coun. Tony Caterina is in a similar situation. His northeast Ward 3 is going to be split in two, along the Yellowhead Trail. Ward-mate Ed Gibbons will probably choose to run in the new northerly Ward 4. Unfortunately for Caterina, that's his prime territory as well. The southern part of Ward 3, which would become Ward 7, has left-leaning areas like Highlands, which gave more votes last time to lefty Harvey Voogd than to either of the frontrunners. The business-oriented Caterina isn't their cup of tea.

In short, some interesting political manoeuvring is shaping up if and when the 12-ward system is approved.

Some councillors will be able to amicably sort out the new ward system. In the southwest Ward 5, for instance, things look pretty comfy for the sitting councillors. Don Iveson

has his base in the northern part of the ward, while Brian Anderson's is in the southern part. Iveson can run in the new Ward 10, Anderson in 9.

For Sohi, things aren't that easy. His ward partner, Dave Thiele, did well across the big southeast ward, but will probably choose to run in the southerly Ward 12 covering Mill Woods. That leaves Sohi with the northern half of the existing ward, the proposed Ward 11. Sohi didn't win one poll in that part of the ward in 2007, and it excludes his South Asian power base.

Sohi says he doesn't expect to go head-to-head with Thiele in 2010. “I'm pretty sure that we can work out an arrangement [to avoid such a contest],” he says.

Sloan would be in a similar situation. She trailed Leibovici in pretty well every poll in Ward 1 last time; going head to head with Leibovici for the new, smaller Ward 1 will be difficult. That leaves Sloan with the proposed new Ward 5, the suburbs on the western edge of the city.

So, civic politics are going to get pretty interesting in the year leading to the next election. With the creation of new wards, and the possibility of 72-year-old Hayter retiring altogether, there will be unprecedented opportunities for new candidates.

Steve Thompson says if the city switches to 12 wards, the local Catholic school board may have to adjust as well. Right now, the Catholic board elects trustees on a six-ward system identical to the city wards.

Changing to a 12-ward system wouldn't cost the city much, says Thompson. Election ballots and voting machines will have to be changed, but the number of councillors won't change. Nor will the number of polling stations. It's simply that when voters go to the polls, they'll vote for one city councillor, not two.

Susan Ruttan is a local freelance writer. She retired from the *Edmonton Journal* a year ago, after a 37-year career in newspapers. Her last Journal beat was City Hall.



They Get Their Money For Nothing ...



OUTSIDE POLITICS MAURICE TOUGAS
**DON'T BLAME THE GUYS WHO
GET SCANDALOUS PAYDAYS;
BLAME THE GUYS WHO WRITE
THE CHEQUES**

The rich are different from you and me, wrote F. Scott Fitzgerald in 1926.

Well, duh. With all due respect to F. Scott (the F. was for Francis, which explains why he called him-

self Scott), it's always been obvious that the rich don't operate by the rules that the non-rich must abide by. As evidence, I offer two examples from the past week, one involving a rich professional hockey player, the other a rich civil servant. We're accustomed to rich hockey players, but rich civil servants? Surely you can't become rich as a civil servant, can you?

Yes you can — in Alberta, anyway. Take forcibly retired civil servant Jack Davis. In Edmonton, Jack Davis is not well known, but he is in Calgary. Davis is the now former head of the Calgary Health Region, which he guided to an \$85 million deficit in 2007-08 while pulling down a cool \$1.3 million a year. Poor Jack

finds himself unemployed now after Stumblin' Ed disbanded regional health boards in favour of one super-duperboard. Davis was given severance packages totalling \$4 million to help him get over the heartbreak of losing his job.

But wait, there's more! Last week, Alberta Liberal MLA Hugh MacDonald revealed that Davis is in line for a pension as well. MacDonald (who reads government reports the way other people read Stephen King novels) discovered in government documents that Davis will also get a pension of \$22,409 ... a month ... for life.

Let me repeat that, minus the ellipses: \$22,409 a month for life. That's \$268,908 a year, every year, until Jack Davis shuffles off this mortal coil.

No question that this number is outrageous. Just ask health ministry mouthpiece John Tuckwell, who told the *Edmonton Sun*: "We totally recognize that Albertans will think this is outrageous." When the government's own mouthpiece throws up his hands and doesn't even offer a defence, you know the number is staggering.

Our suddenly cash-strapped government handed out \$22.5 million in severance packages to the various health authority honchos they axed. One executive, who got a payout of \$1.9 million, had been in her position for eight months. A chief financial officer of another health authority got \$3 million, also after being on the job for eight months. (In the

interests of full disclosure, I was an MLA for 3 1/2 years, and got a one-time payout of about \$65,000, fully taxable, and no pension.)

While most Albertans are agog over these numbers, I'm willing to bet that the recipients of the government's largesse are quite comfortable with them. As David Dingwall, the former president of the Royal Canadian Mint, famously said when ques-

Turns out, though, that Edmonton was not on Heatley's list of desired locations. He prefers vacation spots where they don't care about hockey, like Los Angeles or San Jose. Can't say that I blame him; hell, I prefer the climate of L.A. or San Jose to Edmonton's. But here's the rub: not only did Heatley demand to be traded, essentially ripping up the contract he signed with Ottawa just last year, he

ALBERTA LIBERAL MLA HUGH MACDONALD DISCOVERED IN GOVERNMENT DOCUMENTS THAT JACK DAVIS WILL GET A PENSION OF \$22,409 ... A MONTH ... FOR LIFE.

tioned about his generous relocation allowance: "I am entitled to my entitlements."

Then there's the hockey player, in this case a sniper by the name of Dany Heatley, a guy who is so hard done by that he can't even afford a second "n" for his first name.

For those of you not up on hockey, Heatley currently plays for the NHL's Ottawa Senators, for which he is paid a modest stipend of \$7.5 million (US) a year. Heatley has decided that he doesn't like his coach, and has demanded a trade from Ottawa. Heatley knows how to score goals, an appealing attribute to the Edmonton Oilers, who currently employ a number of players who are unfamiliar with the scoring process. So the Oilers made an offer for Heatley. All it took to complete the deal was for Heatley to agree to waive the no-trade provision in his contract.

gets to go where he wants because he has a no-trade clause in his contract. Figure this one out: he demands to be traded, but gets to keep his no-trade clause. Boggles the mind.

But do people like the supremely entitled Jack Davis and Dany Heatley make me angry? No, not at all. They've just made the most of the system.

What makes me angry are professional sports owners who pay spoiled punks like Heatley multimillions of dollars, and allow them to dictate the terms of their contract.

What makes me angry is the system that allows executives to pocket multimillion-dollar buyouts, and massive pensions, regardless of performance.

Don't blame the guys who took the money. Blame the guys who offered it in the first place.

maurice.tougas@live.com



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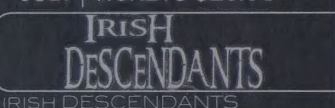
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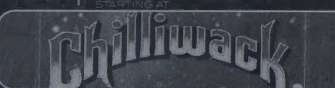
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LETTERS

"SWINGER" STORY TOUCHES A NERVE

Re: "One Night as a Swinger" by Jane Smith (SEE #814, July 2, 2009)

It's always been my understanding that if a feature article in *SEE* isn't centred around something timely (a current news item or upcoming event), it needs to achieve a certain level of quality in order to pull its weight as cover story. What, then, does one make of Jane Smith's article, "One Night As A Swinger"?

I had always thought that literally scaring your audience into reading further by building up some nonexistent menace was more *The Sun*'s M.O. Ms. Smith attempts to pass off her depictions of "down-and-dirty, no-holds-barred sex clubs" (as well as her fear of "rash violence and drug use") as popular clichés surrounding The Lifestyle. Notwithstanding how paradoxical this seems (given that Smith also states that the general public is unaware that swingers still exist), I've yet to find a single victim of these so-called common misconceptions. If anything, the cliché is that Lifestyle clubs are consensual gatherings of primarily middle-aged married couples.

While this may evoke images of people

"chained to the walls moaning in terror" for Ms. Smith, the rest of us tend to picture... well, exactly what the author discovers to be true by the end of her experience. Either Ms. Smith is both ignorant and paranoid (and a little sex-phobic), or it was all a clever strategy to rope in readers with supposed shock value, then validate them by arriving at a conclusion they'd already reached, even before picking up the paper. Either way, it's hardly unbiased, certainly not relevant or informative, and I feel the need to double-check one more time to ensure I haven't accidentally been reading *The Sun*.

If we wanted a realistic impression of life as a swinger, shouldn't we have relied on someone who was in a position to at least potentially engage in the act itself? Maybe someone who doesn't insist on constantly condescending her subject? Pro tip: if you have to remind your readers that you're "open-minded and liberal," you're probably not. Apparently, imposing herself on the private activities of an exclusive group gives Ms. Smith every right to judge their beliefs, behaviour, and physical attractiveness. One hardly needs to wonder as to the real reason she didn't attach her name to this piece.

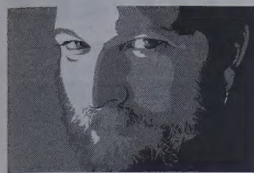
However, my beef here is not solely with the author. The accompanying cover picture (two feminine silhouettes about to kiss) is remarkably out of place, considering the article makes no specific mention of any same-sex activity. At best, it seems like an underhanded attempt to catch the interest of readers who've been following the many recent developments in queer issues — at worst, a rather typical (yet no less offensive) example of the media pandering to society's ugly fascination with femme/femme lesbian activity, due to the reaction it gets from heterosexual males. Isn't *SEE* above this crap?

ROBYN SLACK
EDMONTON

Visit www.seemagazine.com to comment on stories. SEE Magazine welcomes reader feedback, both positive and negative. You can e-mail your comments to letters@seegreatwest.ca, snail-mail them to SEE Magazine, #200, 10275 Jasper Ave, Edmonton, AB, T5J 1X8, or fax them to (780) 432-1102. SEE reserves the right to edit letters for length and clarity. Preference is given to letters responding to articles in SEE Magazine.

COMMENTARY • PARENTS / 704 words

Spare The Rod, Spoil The Parent



HIDDEN NINJA FISH GRIWKOWSKY
**I'D WHIP YOUR WRISTS
HARD, WITHOUT THREATS
— YOU DUMB, SHOUTING,
HYPOCRITICAL ASSHOLES**

As a firm believer in the idea that all problems on this entire planet are inevitable subroutines of "overpopulation," you probably wouldn't expect me to be on the kids' side. But I've spent the last few weekends deeply embedded among you Edmontonian parents and it's a fine thing for some of you there's a law against whipping strangers in the face with deadfall. As in, your flatulent faces.

Without the tedious warnings, lies, or false threatened consequences you constantly burp into the world at your offspring. Seriously, you shouting assholes, I'm at a complete loss about what to do about you. But let me start with a few anecdotes.

First, at the reopening of the Muttart Conservatory, no fewer than two children are getting into huffy, desperate shit for minor acts of exploration, both of them tethered by cute

that they need you to be on a rope like an idiot dog inside a 40-foot square enclosed biodome, chances are you might also get an earful for straying away those unnerving three inches.

This first example of visibly and loudly offensive parental behaviour, let's label overprotective despinning. Parents who insist on being screeching, suffocating wardens can look forward to children growing stunt-

suffering.

This goes hand in hand with the constant lying we often hear in public between fathers, mothers, and their confused tykes. Let's call this moral vaporization. I alluded to this at the beginning of this article, but if you threaten some ridiculous vengeance for disobedience such as "We'll all leave" or "No dinner for you, then," the first thing you teach them is the only way you get what you want

cause. No threats. I've seen this in action in well-behaved families and it works a lot better than drowning all curiosity, out of total fear. Another dude, same setting, started yelling at his kid to get out of my way as I shot a photo of the top of the totem pole. Over and over, he brayed, "I said, 'Look, don't worry about it,' pointing up." "Well, uh, you know," he said, looking down. That one let's dub authoritative displacement, teaching his kid to obey needless unasked-for boundaries and blaming me for them. Why?

But if you eventually scream at a child to stop making so much noise, what possible result can you expect except righteous hatred for your hypocrisy? First of all, if you're yelling about yelling, why in their heads can't they? Because you've asserted your rank? You thoughtless fools are dooming us all with your hypocritical and intrusive scripts and most of us wish you'd just stay in your houses. Not because of your kids at all. But because of you.

Now hopefully some of you are angry at this outsider's armchair quarterbacking, asking me, "Who do you think you are, telling me how to raise mine?" Well, frankly, I'm just an invisible slice of everyone who has to put up with the fact you've chosen your uterus to be a fucking clown car erupting your slithering little shits all over our floors. And just this once, I thought it'd be fair if you heard me over all the fucking noise you make without ever, ever listening to yourself.

Effect. Then cause.

IF YOU EVENTUALLY SCREAM AT A CHILD TO STOP MAKING SO MUCH NOISE, WHAT POSSIBLE RESULT CAN YOU EXPECT EXCEPT RIGHTEOUS HATRED FOR YOUR HYPOCRISY? FIRST OF ALL, IF YOU'RE YELLING ABOUT YELLING, WHY IN THEIR HEADS CAN'T THEY? BECAUSE YOU'VE ASSERTED YOUR RANK?

animal backpack leashes. And, by the way, neither of these poor children are associated with each other's families. It's just a tendency. If your parents are so impossibly paranoid

edly into either S&M paddle addicts or, in retaliation, the next generation of abusive cops with a craving to exact humiliation on the symbolic strangers who watched their

is with threats and tantrums. Brat behaviour.

And when, inevitably, you don't follow up on these public threats of child abuse, they learn a more sinister lesson. Believe me, this was the first combination lock I ever spun open, slipping away from my parents, the next being a hunt for inconsistencies in their separate versions of the rules.

A real-life example of (hopefully) a parent's lie, at the museum grounds a few days ago: one mother said to her animal-curious daughter, "I hope he bites you," as she wandered towards a little wonder of nature.

Back to the earlier, illegal stick-whipping. The first time I caught you saying this or telling your child you'd "never talk to them again," I'd whip your wrist hard, without threats, then quickly explain why. Effect. Then

**TOM the
Dancing
Bug**
**NEWS
OF THE
TIMES**
**Prothominid
Congressman
Introduces
Anti-Hyena
Legislation**

CHARLEY (I-N-J), THE ONLY AUSTRALOPITHECINE IN CONGRESS, HAS INTRODUCED A BILL THAT WOULD TAKE STRONG MEASURES TO REDUCE THE THREAT OF HYENAS IN THE UNITED STATES.



CHARLEY, A MEMBER OF AN EXTINCT SPECIES FROM THE PLIOCENE EPOCH, ARGUED HIS CASE FOR AMERICA'S NEED FOR HYENA PROTECTION.

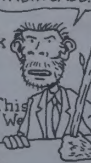
WHAT GREATER NEED IS THERE THAN SAFETY FROM THESE BONE-CRUSHING MONSTERS?



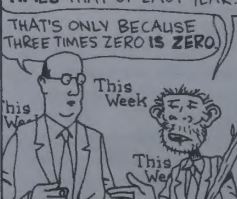
THERE HAVE BEEN ZERO AMERICAN DEATHS BY HYENAS IN THE LAST... FOREVER!



ANYONE CAN USE SO-CALLED STATISTICS TO MAKE THEIR CASE.



I CAN SAY THAT THE NUMBER OF HYENA-RELATED DEATHS THIS YEAR IS THREE TIMES THAT OF LAST YEAR!



CHARLEY'S STAFF IS ON BOARD.

UM... SHOULDN'T YOU LOOK INTO THIS GLOBAL WARMING LEGISLATION? IT'S A RISK TO THE WHOLE PLANET...

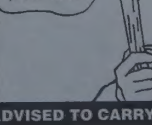


WHAT PART OF "YOUR CHILD'S LIFELESS BODY TORN APART IN A FRENZY OF GNASHING TEETH" DON'T YOU UNDERSTAND?

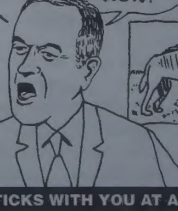


AND THE MESSAGE IS GAINING TRACTION IN THE MEDIA.

LET THE PINHEADS WORRY ABOUT WHETHER IT'S A FEW DEGREES WARMER, OR HIGHWAY FATALITIES ARE UP...



WE NEED ANTI-HYENA PATROLS ON EVERY MAIN STREET NOW!



ADVISED TO CARRY STICKS WITH YOU AT ALL

edster's dictionary
LOCAL VOCAB • BY TRENT WILKIE

Canaday

NOUN • The sound released from the face cave of the inebriated on July 1. "When we found him, he was half in, half out of a Port-O-Potty and covered in puke. The only sound he would utter was 'Canaday,' and then he would try to wave a torn maple leaf flag. It was so precious."

Mueckly

ADVERB • Descriptive term for the shock one goes into when believing something that isn't true. "The girls reacted mueckly when viewing the AGA's Real Life exhibition because their teacher forgot to tell them that newborn babies aren't actually that big. The girls walked into the room, saw the sculpture of the giant infant and bang! Spontaneous mass teen fainting. I think the sexual education system is failing our children."

quondom

NOUN • A condom made of extra-thick latex. "We think we've cornered the thin latex condom market, so with the quondom, we're trying to think outside the box. I mean, inside the ... well ... 'outside' is the phrase, but inside ... yeah. I'm just going to stop talking."

check out new vocab every week



WITNESS

JULY 1, 2009 | 12:07:47 PM | PHOTO BY JOHN ULAN

Michael Ignatieff, leader of the Liberal Party of Canada, walks in Edmonton's "Silly Summer Canada Day Parade" with his wife Zsuzsanna Zohar

OUR COMMENT ON THIS WEEK'S NEWS

EDMONTON • BACKTRACKING LRT DECISION MAKES SENSE

Edmonton commuters received some good news last week when federal Labour Minister Rona Ambrose approved a change that will see the first northern extension of the LRT head to Grant MacEwan College and NAIT.

Plans had been underway to instead extend the transit system to Gorman, in the far northeastern corner of the city.

Ottawa and the province announced in the spring they would kick in \$140 million in economic stimulus money for the Gorman project; however, we give a pat on the back to city officials who continued to push for the NAIT connection from the downtown Churchill Square station.

"It doesn't mean that Gorman isn't a future option," Coun. Kim Krushell told the *Edmonton Journal*. "It's just that we need our LRT to hook up all to four post-secondary institutions and hospitals."

We couldn't agree more.

INTERNATIONAL • KING OF POP THANK YOU FROM STRANGERS

Despite the manipulative staging, despite the cynical media circus, and even despite the wildly eccentric character who was eulogized in Los Angeles this week, there were touching human moments at Michael Jackson's public memorial.

Truly, children lost a father they loved, parents lived to bury a son, siblings lost one of their own, and friends lost a talented colleague they had known most of their lives.

For them, we are deeply saddened. But such a passing also makes us ponder why so many others, who maybe never bought a Jackson album, share so much in the grief.

A study by Stanford University researchers may offer a clue. They found that celebrities give the rest of us desperately needed common ground in order to be sociable — in order to have something to say to one another.

For that, and your showmanship, we thank you, Michael. Peculiar as you were, we will always need people like you.

ALBERTA • BOOZE TAX SIX-GUN ED

You've got to wonder what is happening within the ranks of the provincial Conservative Party these days.

A tax increase on liquor announced only three months ago has been killed by Premier Ed Stelmach. That may be good news for drinkers who now be able to enjoy booze at 2002 prices.

But the province is also facing deficits that are expected to grow to \$10 billion over the next four years, apparently prompting several senior cabinet ministers to suggest that tax hikes and program cuts are all but inevitable.

Still, Stelmach is saying that as long as he is leader there will be no increases. That only leaves him program cuts. He must never forget that taxpayers are the same people who send kids to school and go to hospitals when they are sick.

It takes more than cheap beer to make them happy.

BY THE NUMBERS

TRAVEL SAGS
 MAJOR DECLINES IN TOURISM IN THE LAST DECADE
SOURCE: STATISTICS CANADA

DOWN 2.4 PER CENT
 CURRENT RECESSION



DOWN 5.3 PER CENT
 TERRORIST ATTACKS,
 SEPT. 11, 2001



DOWN 5.8 PER CENT
 SARS OUTBREAK, 2003



FEATURE • GARAGE SALES • BY JESSICA POTTER | 1,334 words

Eric The Treasure Hunter

ERIC RUPPEL FORAGES RELENTLESSLY THROUGH EDMONTON'S GARAGE SALES FOR OLD VIDEOGAMES, LPS, AND ANYTHING "OPOLY"

It's a little late in the day to start garage sale hunting. On a typical Saturday, treasure hunter Eric Ruppel tends to hit the sales by 10:30 a.m. "Any earlier and you're fighting with flea market dealers," he says. "Any later and you'll end up missing some of the sales."

I meet up with Ruppel at Oliver Square at around 11:30 a.m. I've already armed myself with a coffee, a bottle of water, and some cash, but Ruppel needs some pre-hunt fuel. We grab a paper and sit down at McDonald's to eat a double cheeseburger and read through the classifieds to formulate a plan of attack.

"I start by first crossing out all the definite no-gos," Ruppel says. For Ruppel, this means any listing that includes "kids' stuff" or is on a named street. "From there, we'll make a list and sort by neighbourhood." Since he lives just off Whyte Avenue, Ruppel tends not to stray beyond the Yellowhead, West Ed, Capilano, and 34 Avenue, which leaves an easy-to-navigate square in the centre of town.

The 30-year-old local DJ has been hunting pop culture items, vinyl, and gaming paraphernalia for years. Although it's not his day job — he works for the University of Alberta Libraries — he's built up a solid reputation as a guy who finds good, in-demand items for dealers on Whyte Avenue. Today, we'll be looking specifically for games from the 1970s and 1980s, such as *Rich Farmer*, *Poor Farmer* and *Take Stock*. "I'll buy anything 'opoly,'" he tells me. He's also on the lookout for original Nintendo games and consoles that are in good shape with all the attachments and accessories.

We arrive at our first stop just off 124 Street. Inside, a young girl offers us lemonade for 25 cents while her mom stands behind a table filled with various kids' toys. Ruppel hightails it over to a box of vinyl and flips quickly through the stock. "There are four albums you'll find at every sale," he tells me. "No matter what, you'll see James Last, Nana Mouskouri, and the soundtrack to both *The Sound of Music* and *Doctor Zhivago*."

While I browse through the seemingly endless piles of random electrical cords and teacups, Ruppel does a quick sweep of the sale, assessing the potential for a good find in a matter of seconds. With so much experience under his belt, he can usually tell right away if there's anything of

value. But he always makes sure to look under the tables and behind shelves. "Once, a friend just happened to look inside a box and it was full of 1950s hood ornaments," Ruppel tells me. "That was a huge find, and it was hiding under the table."

We've conquered the first sale of the day and Ruppel already has an armful. He's picked up some vinyl and a West Edmonton Mall version of Monopoly. I find nothing.

Next on the list is a Unitarian Church yard sale, which Ruppel says are usually a good bet. "They pool from a big range of people, so there's some variety in the stuff they sell," he says. But beware of group sales that are held annually; eventually they run out of good finds because they're fishing in the same pond year after year. "There was this one sale that I went to in '97 and for a few years afterwards," he says. "I'd walk out with boxes of records. After a couple of years, the pickings were slimmer and not much was left over. I quit going."

**"A FRIEND JUST HAPPENED
TO LOOK INSIDE A BOX AND IT WAS
FULL OF 1950S HOOD ORNAMENTS.
THAT WAS A HUGE FIND."**

A genuine garage sale is required to offer certain items: It must have several dozen Quality Street tins, decades' worth of old *National Geographic* magazines, an exercise bike that's seen better days, and at least one set of crutches. Oh, and you're guaranteed a box of tiny spoons and, according to Ruppel, piles of 1988 Olympics glasses. "They'd only be collectible if I bought them all and hoarded them for 30 years," he says.

At each sale, people buzz around the precariously balanced piles of kitchen gadgets, books, and old sporting equipment and peer intently into containers, hold glassware up to the light, and flip through ancient *Chatelaine* magazines. Kids run freely with armfuls of pre-loved stuffed animals and Matchbox cars.

By two o'clock, the sun has come out in full force and it's hot. Too hot. I start leaving the car windows rolled down, figuring whoever wants to steal the random assortment of used goods in the car can have at 'er. We've hit a dry patch and I'm starting to feel a bit dejected. Ruppel shares my frustration, but for a different reason: he hasn't found a good stash of videogames yet. We

decide to grab a Slurpee and regroup in the parking lot. A new list is drawn from the remaining pool and we set off for round two. "It's like driving rally," Ruppel tells me. "You've got a driver and a navigator to make the trip smoother."

Around Beverly, we hit the jackpot. In a tidy yet overcrowded backyard, Ruppel finds just what he's been looking for: a pile of Nintendo, Sega Genesis, and N64 games, controllers, and consoles. A quick haggle later and we've stuffed the trunk and backseat of my car with enough videogames for 30 adolescent boys and a set of near-mint golf clubs for me. We decide to head back across the river.

We drive my overstuffed hatchback over to Whyte Knight Comics south of the river. The owner, Mike Perrino, has been dealing with Ruppel for years. I stand guard in the baking sun while Ruppel heads inside to find Perrino. A couple of sketchy guys hit me up for change and I offer them the copy of George Orwell's *Down and Out in Paris and London* I found earlier. They look at me like I'm crazy.

Since there's no room left in the car, we're hoping to offload as much as possible on Perrino in order to clear room for a last-minute scourge of Ritchie and Hazeldean. It's late in the day — pushing 6 p.m. — and I'm starting to fade. Who would have thought driving around the city to poke in boxes of cutlery could be so exhausting? I'm a bit itchy too.

I watch as Perrino appraises the treasure trove Ruppel has deposited along the backstairs of the shop. He counts the videogames and asks a few questions about the consoles. The cribbage board made out of half a bowling pin has him chuckling. "Now, this is just awesome," he says. "Worthless, but awesome."

Perrino is always on the lookout for nostalgic tchotchkes and old-school videogame paraphernalia. He puts together buy-lists for potential garage sale hunters of stuff he'll either sell in the store or ship to specific people. "Right now, I'm looking for an original Munsters lunchbox," he says. "It's worth a couple of hundred and I'm willing to pay reasonable for it." Other items on his list include Mego Kiss 12-inch action figures from the 1970s and girls' toys like My Little Pony and Popples.

Ruppel and Perrino settle on a price and both walk away satisfied. Six and a half hours and 23 garage sales later, we decide to call it a day right there. While I've had enough yard sale-ing to keep me satisfied for at least a year, Ruppel will be back out next weekend with a fresh set of listings. "One of these days, I'm going to run out of room," he says. "Until then, I'll keep at it."

Hunter's Tip Sheet

- (1) Start early in the day, but not too early. You'll end up dealing with crowds of early birds who aren't looking for the same thing as you. Also, some sales will charge double for early birds, knowing they are usually flea market buyers and professionals.
- (2) Take your time and plan a route. Decide which sales you want to hit and leave yourself enough time to reach them all.
- (3) Know your market. Find out what's selling and what shops are willing to purchase from you. Buy-lists are available from many owners; just ask.
- (4) Ignore the incidental signs as you travel. Keep to your mapped-out route; otherwise you'll spend too much time driving in the wrong direction. Stay focused.
- (5) If possible, don't go yard sale hunting with someone who's collecting the same thing. "If you're looking for vinyl, go with a friend who's into 1950s kitchen gadgets or Depression glass," Ruppel says. "Otherwise, you'll be fighting over the same stuff."
- (6) Use the buddy system — driver and navigator. This saves time and keeps erratic driving to a minimum (theoretically, anyway).
- (7) Be sure to carry some cash, but not too much. "You'll see everything twice, anyways, especially if you're doing this every weekend," Ruppel says. "Bring 40 or 60 bucks, no more; otherwise you'll go overboard." If there's something that's too good to give up, most people are good enough to hold it while you grab more cash.
- (8) Don't be afraid to barter, but try not to barter at charity sales or church sales.
- (9) Be aware of how old the neighbourhoods are. Pay attention to the vintage of the households you're visiting and the vintage of what you're looking for. You'll have a better time finding early 1990s stuff than 1950s stuff in Millwoods, for example.
- (10) Bring water and know where the bathrooms are.



Valuable Junk | Eric Ruppel collects other people's junk, and at least some of it gets resold for a pretty penny. PHOTO BY MERYL SMITH LAWTON

Takeout Treasures, Two Times Over

MY INABILITY TO PLAN HOME-COOKED MEALS LED ME TO REDISCOVER MANDARIN RESTAURANT AND LEMONGRASS CAFÉ

MANDARIN RESTAURANT

7144-82 Ave. 433-8494

LEMONGRASS CAFÉ

10417-51 Ave. 413-0088

Preparations for a big trip and a desire to not come home to a fridge full of bacterial horrors saw my intrepid reviewer eating a lot of takeout food the past couple of weeks. Some of the places in question I've told you about before, but two of them proved so impressive on repeat patronage that I felt like they deserved special mention for mitigating my apparent inability to plan home-cooked meals for myself.

One such establishment is **Mandarin Restaurant**. After two fairly lukewarm brushes with this place, which is to all appearances a clean if run-of-the-mill Chinese outlet, I was finally thoroughly impressed by their offerings when a Saturday too hot and muggy to contemplate pizza forced me to resort to their services. If you're like me, you have an almost slavish addiction to old standbys when it comes to Chinese food,

and so it was that I felt compelled to order hot and sour soup (medium, \$5.95) and Szechuan beef (\$12.95) with its natural complement, mixed vegetables with cashews (\$10.95). A wild impulse prompted me to throw in an order of peaches and cream prawns (\$14.95).

I should mention that no Chinese delivery has ever arrived quite so fast as the big parcel I received from Mandarin, so big I thought I'd ordered way, way too much. But everything tasted so good, I'm not sure I would have left anything out if I had to do it again. The hot and sour soup was perhaps less crammed with chewable ingredients than many versions — it featured shredded carrots, bamboo, and tofu, but lacked the gobs of cooked egg, peas, and assorted meats you sometimes get in the dark viscous broth. On the plus side, it was both hot and sour to an appropriate degree, thanks to judicious quantities of chili paste, black pepper, and Chinese red vinegar.

The mixed vegetables — carrots, broccoli, bok choy, onions, and friends — proved to be as fresh and tender-crisp as their bright colours suggested, and the other eponymous ingredient, cashews, was generously represented. It was reassuring to know that the flavours, as with the

rest of the dishes, were not amplified by MSG. The order of breaded beef strips, peppers and onions in a sweet-spicy glaze was similarly generous, but with no trade-off in quality. The beef was chewy without straining my jaw, and even though I ate a ton of it, I couldn't stop myself from dipping into the leftovers every time I passed the fridge for the rest of the night.

The real revelation, however, was the peaches and cream prawns, a dish I wouldn't normally order but for my uncontrollable whims. Plump, toothsome prawns had been gently fried in a light batter, then immured in a cream sauce laced with peach slices and just a hint of mango.

The very next day, if you can believe it, I found myself in a situation where the most convenient form of sustenance was takeout from **Lemongrass Café**, the inconspicuous Vietnamese joint tucked in a strip mall near the southside Italian Centre. I raved about their red curry chicken with apple and mango in my yearly food roundup of 2008, but they found a way to impress me anew with their absolutely outstanding vegetarian selection, much of which was based around fried tofu. For example, their tofu with asparagus in black bean sauce combined



Eat In Or Take Out | Edmonton diners, including many former hockey greats, have enjoyed the Mandarin Restaurant for decades. PHOTO BY IAN JACKSON

the tender, slightly *al dente* texture of fried bean curd with crunchy, faintly sweet asparagus and dark, salty black beans. The tofu variant of the red curry, apple and mango dish retained the spicy tang of the carnivorous variant, as well as the phantom caramel flavour that arose from the combination of Thai spices, coconut milk and lightly stirfried fruit.

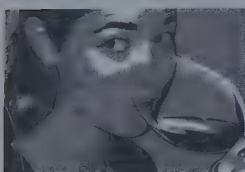
A minor error on their end deprived me of the steamed rice I really needed to sop up the delicious sauces of the meal, but the house vegetarian special they accidentally gave me to replace it more than made up for the mistake. Fried tofu, crunchy

carrots, broccoli, peppers, and Chinese greens were bound together by a lightly spiced coconut milk-based sauce that had been further accented with a hint of cumin. It's probably a good thing that Lemongrass Café doesn't deliver, or I'd go broke calling them to deliver this dish to my house for supper every night.

One thing they have done is persuade me to go back and sample from their menu more widely. If they can so handily blow my mind and my tastebuds with three kinds of fried tofu, I'm more than a little curious to see what else they've got up their sleeve.

IMBIBING • WINES OF TUSCANY | 1876 words

When In Rome ... Drink The Red



BOOZE MUSE: MELISSA PRIESTLEY SANGIOVESE, ITALY'S SIGNATURE "BLOOD OF JOVE" GRAPES, MAKE THE BEST — AND WORST — OF WINES

Over the last year, the Booze Muse has explored many common (and not-so-common) grape varieties. Now she takes SEE readers on a tour through the world's famous wine regions. Once or twice a month, you can expect to be regaled with facts, figures, and random tidbits about the places where wine is made.

Ah, Tuscany — setting of so many crappy romantic comedies. Thankfully, the wine that comes from here is usually of a much better quality.

Tuscany is practically synonymous with Italy, and wine is an integral part of its landscape and culture. Located along the western coast, north of Rome, in central Italy, Tuscany encompasses a number of famous

wine regions producing many disparate wines. As a whole, Italy has a more varied offering of wines than any other country; it makes wine from thousands of indigenous grape varieties as well as from dozens of imported grapes, in a multitude of styles.

But one thing in common throughout Tuscany, if not all of Italy, is Sangiovese ("san-jo-vay-zay"). Literally meaning "blood of Jove," this signature Italian grape is planted in abundance throughout the region, where it is converted into everything from cheap, tart mouthwashy wines to expensive, unctuous nectar.

For years, the region's best wines were invariably produced from this grape, which typically exhibits flavours of cherry, dried plum, spice and herb, along with firm tannins and high acidity, making it ideal for pairing with food and great for cellaring. Nowadays, Tuscan Sangiovese is often blended with other grapes like Canaiolo and Mammolo, and the white grapes Malvasia and Trebbiano, to soften it up. It is also increasingly blended with Cabernet Sauvignon.

The fabulously successful Supertuscans, as they are commonly called, are examples of a Sangio-

vese-Cab blend. (Sometimes Merlot is also thrown in there, and 100 per cent Cabernet Supertuscans are also fairly common.) The movement was spearheaded in the 1970s by several innovative Tuscan producers, but they were forced to release their wines as mere *Vino da Tavola* (table wine), as Italy's wine laws did not permit Tuscan wines to be made with foreign grape varieties. This may come as a shock to wine-lovers

market, and the most famous names — Tignanello, Sassicaia, Ornellaia, Solaia — will run you several hundred dollars a bottle. Do not lose all hope, though, as there are increasingly large numbers of moderately priced Supertuscans (or "baby" Supertuscans, if you will). Just look for the IGT on the label, and chances are good that it's one of those wines.

Everyone has heard of Chianti — it's an archetypal Italian wine, oc-

RECOMMENDED WINES

TENUTA MONTETI CABURNO: \$24
FELSINA BERARDENGA CHIANTI CLASSICO: \$20
TERRASOLE BRUNELLO DI MONTALCINO: \$75

in North America, where any and all grapes and wine styles are produced willy-nilly. The Europeans take their wine seriously — or at least they've been making it for so long that they need to enforce more stringent laws governing quality and authenticity.

The rampant success of Supertuscans, however, convinced the government to create a new classification category, and they are now sold under the IGT (Indicazione Geografica Tipica) denomination. There are dozens of Supertuscans on the

cupping both the highs and lows of quality. Good Chianti is quite acidic and dry, with medium body and bright red fruit flavours. Bad Chianti is tart and thin. (And may come in those "traditional" straw baskets — be suspicious of wines packaged in those. Be very suspicious.)

The region is located between Florence and Siena right in the middle of Tuscany. Prior to the 1990s, most Chianti tended to fall into the latter category of bad wine, but things turned around when producers be-

gan making lively, fruity wines that appealed to the masses. Though Chianti, by law, used to be made from indigenous grape varieties (mainly Sangiovese), nowadays 75 per cent must be Sangiovese and the remaining quarter can be a variety of permitted grapes, such as Cabernet Sauvignon, Merlot, and Syrah.

Though there are several other regions in Tuscany, space does not permit me to discuss them all at length — though I must mention Brunello di Montalcino as this is among Italy's prestigious wines. The region is just south of Florence, and the wines are predominantly made from Sangiovese. Brunello is meant to be aged; they are often so tannic and closed in their youth that you won't get any pleasure out of drinking them. With prestige comes price, though, and Brunello is not cheap.

Tuscany makes a bit of white wine, though none of it is particularly good. Trebbiano is the main white grape and it tends to make rather mediocre wines. Some producers have been messing around with international varieties (Chardonnay, of course, and Sauvignon Blanc), though these efforts haven't met with much success. As the saying goes, "When in Rome ... drink the red."

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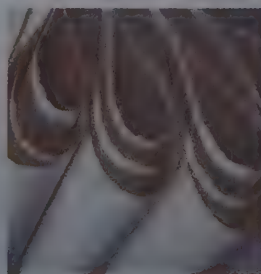
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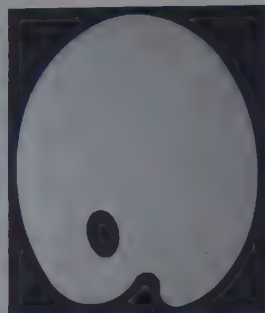
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EVENTS

1-MINUTE OF REAL LIFE VIDEO CONTEST ART GALLERY OF ALBERTA, 1100, 10230 JASPER AVE., TO AUG 2 Create a one-minute video response to one of three themes: real life, real baby or real family. Info: www.artgalleryalberta.com

25TH ANNUAL EDMONTON INTERNATIONAL STREET PERFORMERS FESTIVAL, CHURCHILL SQUARE, TO JUL 12 Featuring more than 1500 outdoor performances including jugglers, acrobats, dancers, sword-swallowers and more. Info: www.edmontonstreetfest.com

4TH ANNUAL WILD BOAR AND BEER BBQ ALLEY KAT BREWERY, 9929-60 AVE., JUL 12 Includes beer samplings and brewery tours. Doors at 1 p.m. Tickets: \$40. Info: www.slowfoodedmonton.ca

ALBERTA SINGLE SPEED CHAMPIONSHIPS, LIONS CAMPGROUND, 1140 SASKATCHEWAN AVE., DEVON, JUL 12 Novice to elite bikers. Info: www.hardcorebikes.ca/987-8332

ARTS MARKET CARROT COMMUNITY ARTS COFFEEHOUSE, 9351-118 AVE. Artists and artisans from the community and beyond, sharing unique gifts with local flavour. Every Sat. From 10 a.m. to 2 p.m. Info: www.thecarrot.ca

BABY BUMP CONSIGNMENT BOUTIQUE, ORANGE HALL, 10395-84 AVE., JUL 11 Doors at 10 a.m. Info: www.babybumpsale.ca

COUNTRY CUISINE TASTE! OF SUMMER ST. ALBERT GRAIN ELEVATOR PARK, 4 MEADOWVIEW DRIVE, ST. ALBERT, JUL 12 Local restaurants serve locally grown and produced foods. Doors at 4 p.m. Info: www.edmontonscountryside.com

EDDIE BUS TOURS, VARIOUS LOCATIONS, VENUES CHANGE, TO SEP 7 Edmonton's hop on hop off sightseeing. Tours. Info: www.eddiebus.com

EDMONTON GHOST TOURS, WALTERDALE PLAYHOUSE, 10322-83 AVE., TO AUG 20 Meet in front of the Rescuer statue next to the Walterdale playhouse. Tickets: \$5. Mon-Thurs at 9 p.m. June 22 until August 20. Info: www.edmontonghosttours.com/289-2005

FARMERS MARKET ALBERTA AVENUE COMMUNITY CENTRE, 9218-118 AVE. Every Thu. year round. Doors at 2 p.m.

FREE FAMILY ART NIGHTS, NINA HAGGERTY CENTRE, 9704-111 AVE. For Parents and children up to 17. Every Thu. Doors at 6:30 p.m. Info: 780-474-7611

GLAMOUR GIRL DAY CAMP, MARVEL COLLEGE, 10018-106 ST., JUL 13-17 Hands on instruction in topics such as hairstyles, make-up, fashion and more for girls ages nine-13. Info: www.mccollege.ca

HIGHLAND GATHERING, FORT EDMONTON PARK, FOX AND WHITEMUD DR., JUL 11 Featuring piping and drumming competitions, dance, games and more. Doors at 10 a.m. Info: www.fortedmontonpark.ca

KIDS WITH CANCER FUNDRAISER & TRADESHOW, MAYFIELD INN AND SUITES, 15615-109 AVE., JUL 12 Tickets: \$5 at door. Info: 486-7296

LIGHT AND MOTION ENGINEERING TEACHING AND LEARNING COMPLEX, UNIVERSITY OF ALBERTA CAMPUS, JUL 11 All Day workshops and presentations to include yoga, poi, juggling, motivation lecture, hoop and belly-dancing and more. Doors at 10 a.m. Info: www.wickeddesign.ca/lightmotion.html

ON SAFARI VALLEY ZOO, 13315 BUENA VISTA RD., JUL 11 Celebrate Valley Zoo's 50th birthday with music and dancing and more. Doors at 6:30 p.m. Tickets: \$50. Info: www.buildingthevalleyzoo.com

OUTDOOR FARMERS MARKET, ST. ALBERT FARMER'S MARKET, PERROW ST., ST. ALBERT, JUL 11 Every Sun. Doors

at 10 a.m.

ROCKER GIRL CAMP, TRANSALTA ARTS BARN, 10330-84 AVE., TO JUL 10 Girls between 10 and 17 learn about song-writing, jamming and the music business from professional instructors, touring musicians and special guest speakers. Info: www.rockergirlcamp.com

SPANISH IMMERSION SUMMER CAMPS, GOOD NEWS CHURCH, 182, PRIMROSE BLVD., TO AUG 14 Ages four-12. Info: www.esicm.com 640-6012

STORY SLAM, BLUE CHAIR CAFÉ, 9624-76 AVE., 3rd Wed every month, 8 p.m. Sign-up 7 p.m. First ten writers only, allotted five minutes each. Info: thebunkerprojects@hotmail.com

SWING DANCE AT SUGAR FOOT STOMP, ORANGE HALL, 10335-84 AVE., TO JUL 17 Beginner lessons followed by dance. Every Sat. Doors at 8 p.m.

TRACK AND FUN DAY, ROLLIE MILES ATHLETIC FIELD, 10503-74 AVE., JUL 11 Track and fun day is a family event hosted by The West Indian Canadian Cultural Association. Doors at 1 p.m. Info: info@wiculture.ca

WRITERS' CIRCLE, CARROT COMMUNITY ARTS COFFEEHOUSE, 9351-118 AVE. Writing workshop every Tue of month. Doors at 7 p.m.

WEST EDMONTON SKATEBOARD PARK ARTWORK COMPETITION, CITY OF EDMONTON, JASPER PLACE SITE, TO JUL 23 Deadline July 31. Info: 944-5450.

LEARNING

ART XPRESSED YOUTH SUMMER CAMP, HARCOURT HOUSE GALLERY, 3RD FLR, 10215-112 ST., TO AUG 10 Offers visual art and media types including drawing, painting, printmaking, and sculpting. Fee: \$150 per week. Info:

www.harcourthouse.ab.ca

BROADWAY MUSICAL THEATRE WORKSHOP, ALBERTA COLLEGE CONSERVATORY OF MUSIC, 10050 MACDONALD DR., TO JUL 17 For adults to explore singing, acting, and movement in a safe environment while not taking any time off work. Fee: \$395. Info: 633-3705

CAMP SHAKESPEARE, HAWRELAK PARK, 9330 Groat Rd., TO JUL 25 Learn story, text, character development, design and more. Featuring three camps for youth ages 8-18. Info: www.freewillshakespeare.com/425-8086

DRAMAWORKS: THEATRE WORKSHOP SERIES FOR ADULTS, CITADEL THEATRE, 9828-101A AVE., JUL 9-12 Workshop includes scenic art, performance creation, playwrighting, musical theatre, acting, Shakespeare, improv, directing, and make-up for the stage. Info: www.theatrealberta.com

ICONOGRAPHY WRITING RETREAT, PROVIDENCE RENEWAL CENTRE, 3005-119 ST., TO JUL 11 Six-day workshop will introduce participants to the technique of writing a personal icon on a solid wood board covered with gesso ground, using egg tempera paints. Info: www.providencerenewal.ca

INTRODUCTORY TEACHINGS BY ANI KUNSANG KARMA TASHI LING, 10502-10 AVE., TO JUL 27 Four immeasurables on Chensug practice. Doors at 7 p.m. Info: www.karmatashling.ca/633-6157

PHILOSOPHY FOR LIVING, SSI EDMONTON CENTRE, 1071-107 AVE., JUL 11 Buddhism lecture series. Doors at 1 p.m. Info: www.ssicadana.org

TANGO CLASSES, ORANGE HALL, 10335-84 AVE. Doors at 7:30 p.m. Info: 905-8505

QUEER

BISexual WOMEN'S COFFEE GROUP, VARIOUS LOCA-

TIONS, VENUES CHANGE A social group for bi-curious and bisexual women. Every 2nd Tue of the month. Doors 8:00 p.m. Info: <http://groups.yahoo.com/group/bwedmonton>

MEN TALKING WITH PRIDE, PRIDE CENTRE, 9540-111 AVE. A social discussion group for gay, bisexual and transgendered men to discuss current issues and to offer support to each other. Every Sun. Doors at 7 p.m. Info: robwells780@hotmail.com

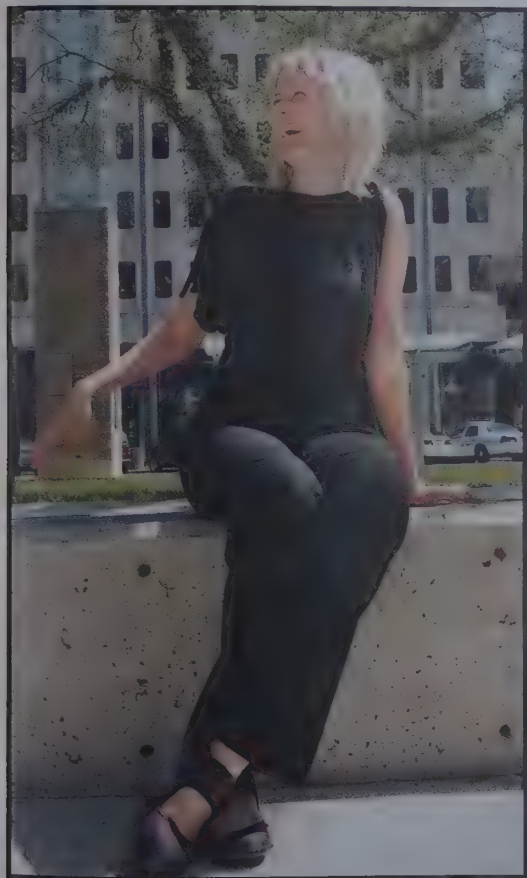
SENIORS DROP-IN, PRIDE CENTRE, 9540-111 AVE. A social and support group for seniors of all genders and sexualities to talk, have tea and offer each other support. Every Tue and Thu. Doors 11 a.m. Info: tuff@shaw.ca

TESS PRIDE CENTRE, 9540-111 AVE. Transgender Education and Support Group: Education and support for transgender, transsexual and questioning people in any stage of transition. Second Tue of month. Doors at 7:30 p.m. Info: admin@pridecentreofedmonton.org

TTQ PRIDE CENTRE, 9540-111 AVE. A mixed gender open support group addressing the needs of transsexual and transgendered individuals. First and third Sun of month. Doors at 12 p.m. Info: admin@pridecentreofedmonton.org

WOMENSPACE BOARD MEETING, PRIDE CENTRE, 9540-111 AVE. A social and recreational society run by volunteers to provide opportunities for lesbians to interact and support each other in a safe environment. First Sun of month. Doors at 10:30 a.m. Info: wsresident@hotmail.com

YOUTH UNDERSTANDING YOUTH, PRIDE CENTRE, 9540-111 AVE. Every Sat @ 7 p.m. Info: www.yuyedm.ca/748-1971

**myLook**

Kelsey Turchanski | Legal Assistant

BY ANDREW PAUL

My Look: Barely legal.

Wearing: The shoes are Stella McCartney by Adidas. I got them from a sports store on the south side, and my pants are from Jacob.

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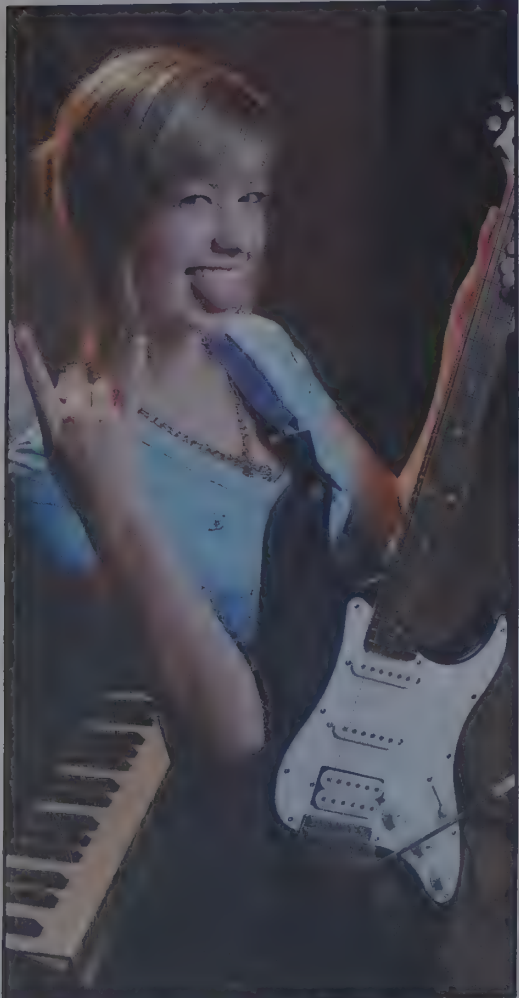
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MUSIC FEATURE • EDUCATION • BY CLARA LOGINOV | 169 words

She Graduated Summa Cum Rock Chick



Well, She's Obviously Got The Hand Gestures Mastered | Returning RockerGirl Camp participant Giséle Boehm aced the songwriting and guitar-playing classes as well. PHOTO BY BEN LEMPHERS

AT ROCKERGIRL CAMP, GISELLE BOEHM IS MORE THAN JUST A 15-YEAR-OLD GIRL; SHE'S ONE OF THE BLOODTHIRSTY UNICORNS

ROCKERGIRL CAMP
TransAlta Arts Barns (10330-84 Ave), July 13-17.
Info: www.rockergirlcamp.com

Apparently, the old adage about teaching a man to fish also holds true for girls and songwriting.

At least, that's the philosophy of musician Rachele van Zanten, the creator of the annual RockerGirl Camp, who says, grandly, that her camp teaches skills that will allow girls to "learn how to jam with their friends, learn how to write music, learn how to take thoughts and put them into lyrics and then into songs and ... prepare them for a lifelong adventure."

The student body at the weeklong music camp consists of girls 10 to 17, and ranges from never-touched-an-instrument neophytes to musical virtuosos, all of whom get lessons on two instruments (from a choice of guitar, bass, drums, keyboards, and vocals), form bands, learn the basics of songwriting, attend a variety of music-related workshops, and at the end of it all, put on a rock concert of original songs written during the week, for friends, family, and the public.

Three-time attendee Giséle Boehm, 15, first came to RockerGirl in 2006, with several years of vocal training and piano lessons under her belt. She was attracted to the camp's focus on songwriting, something she'd never been taught. Initially, Boehm gravitated toward keyboards and vocals ("I usually sing musical theatre, a little classical ... I

can't do screamo — my [band] was a little sad"), but she branched out in her third year and learned the basics of guitar and drums, neither of which she'd played before. It was on keyboards, however, that she got into the nitty-gritty of what she came for.

"We chorded 'Eleanor Rigby,'" she says, "which was a really neat thing, because ... I had never tried chording like that. [My instructor] was telling me, 'You can play any song you want, just by chords.' And I'd never been told that before. It was really inspiring for me, because it showed me that songwriting is not some complicated process."

"This summer," she adds, "I'm going to be spending my time songwriting. And it's so easy now because, you realize your potential....I've written a song in five days before, and I can do it again. Why not?"

RockerGirl is less interested in creating the next generation of Spice Girls than in simply creating an environment that nourishes collaboration and creative expression, one that lets girls break out of their shells and "access their inner performer," as van Zanten puts it.

"When I taught in schools, doing workshops," she says, "the girls would always sit on the couch and watch their boyfriends or their male friends do the ripping guitar solo, and they would participate, but not to the same extent as when I would put them in a situation where they were surrounded by their female peers."

"It does take the pressure off," agrees Boehm. "Just being around girls, you can make girly jokes ... it's really easy to make friends. And you're not too nervous to write a song about a boy you like."

Van Zanten, a singer/songwriter and slide guitar player, ran the first RockerGirl Camp in Edmonton in July of 2005 (it's now expanded to Calgary and Victoria), during time not spent on the road with her band, Painting Daisies. She has since gone solo and moved back to her native British Columbia, but continues to bring the camp to Edmonton every summer.

Van Zanten and the all-female group of instructors bring a diversity of musical backgrounds, ranging from jazz to classical to Zep-pelin-esque rock, and an array of musicians' lifestyles. What makes the camp unique, van Zanten says, is the glimpse girls get into the reality of being a musician. "They get to see these international rocker women on their time off from touring and from recording, and totally get a look into their lives, what it's like to live on the road, be in complete poverty, or not, live in a van for months on end, to live from taxi to airport to sound-check to hotel and also learn about managing their band and how it's not all glitz and glamour."

Nonetheless, a little glitz and glamour can't hurt, and for Boehm, performing her band's songs at the decked-out concerts is a camp highlight. "The last two years," she says excitedly, "our band was called The Bloodthirsty Unicorns, a really hardcore, girly rocker name, and we just had the funnest time with it ... both years we made T-shirts. So on-stage, we're all in our pink unicorn T-shirts, and later everyone signed the back."

"It's just the coolest keepsake to have ... you wear it to school, and your friends ask you, 'Who's The Bloodthirsty Unicorns?' And you can say, 'That's my band.'"

HOT TICKETS • MUST-SEE SHOWS

COMEBACK

No Doubt

Rexall Place • July 16
\$62.26 | Ticketmaster

If you're looking for evidence of the changes that the Internet has had on the music biz, look no further than the promotion No Doubt is offering on their current tour: If you buy a top-tier ticket to the show, you also get a free download of their entire back catalogue. Music is just a bunch of disposable ones and zeroes — these days, the live show is the experience worth paying for. The opening act is the bratty pop-punk band Paramore, whose female lead singer Hayley Williams could be a Gwen Stefani in the making.

BACK WATERS

Pembina River Nights

Rangeton Park, Evansburg • July 10-11
\$50 | www.asmallshieldmusic.ca

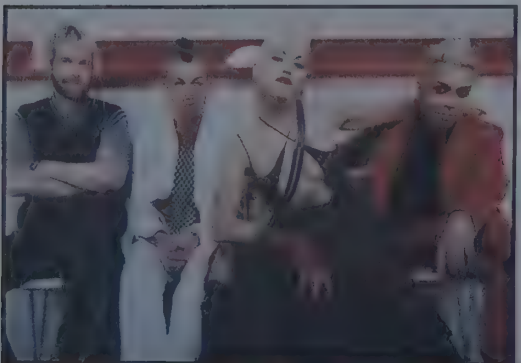
Pembina River Nights is back and we all know what that means: two nights of partying and camping, lots of booze, a tremendous communal spirit, and if our experience is anything to go by, a soaking wet backside after a good float down the river. Fortunately a damp derriere is easy to deal with when you've got a musical lineup to distract you. This year, PBR mastermind Calvin Buckler has assembled one of his strongest lineups to date: featured performers include Romi Mayes, Fred Eaglesmith, Ridley Bent, and Dana Wylie.

OUTBACK

Mark Seymour

New City • July 15
\$25 | At the door

After 18 years of fronting Hunters and Collectors, Mark Seymour parted ways with the Aussie rock institution in 1997 and released his first solo album, *King Without a Clue*. We have a hunch the man actually knows what he's doing, however — his 2008 memoir *Thirteen Tonne Theory* is a bracingly sharp-witted account of the craft of making rock music. In June, Seymour released *The Closest Living Thing*, and this performance at New City will be your best chance to see the closest living thing to Aussie rock royalty for a while.



And Everywhere That Gwenie Went, The Band Was Sure To Go | Gwen Stefani returns to her ska roots with No Doubt at Rexall Place this Thursday. PHOTO SUPPLIED

MUSIC PREVIEW • PUSSYCAT GIRL? • BY PAUL MATWYCHUK | 698 words

Sherry-Lee's Happy Place



Older But Wiser | Sherry-Lee Wisor mixes lipstick with gunpowder on Happy's new EP *Kiss Bang*. PHOTO SUPPLIED

THE VETERAN LOCAL MUSICIAN EMERGES AS A POP SONGWRITER PAR EXCELLENCE ON HER *KISS BANG* EP

HAPPY

w/ Lotus, Andrew Pahl, The Haven Social Club (15120A Stony Plain Rd), Sat, July 11. Tickets: \$10 at the door.

With musicians, sometimes you have to watch yourself even when you're paying them a compliment. You just never know: that band you're telling them they sound like just might be their idea of everything wrong with the music industry. So it's with enormous trepidation that I tell singer/songwriter Sherry-Lee Wisor that "Seven," the peppy slice of power pop that concludes her band Happy's new EP *Kiss Bang*, reminds me of the songs that Kay Hanley from Letters to Cleo performed on the soundtrack to *Josie and the Pussy-cats*. As soon as the words are out of my mouth, I regret them. I mean, could I have chosen a more out-of-left-field comparison? And my God, what musician would be flattered to hear that the album they've poured their heart and soul into sounds like a girl group from an animated cartoon?

Well, Sherry-Lee Wisor, for one. "I love that soundtrack so much!" she says. "I think the songs are so brilliant! That's a huge compliment — to me, that's pop songwriting at its epitome."

Bullet dodged! And to be fair, *Kiss Bang* offers a lot more than just

bubbegum pop pleasures. I could just as easily have talked to Wisor about the songs that reminded me of the hard-bitten country-folk of Lucinda Williams, or the droll jazz-pop of Rickie Lee Jones. Wisor calls her sound "original Canadian pop goodness (for the people)," and while she's only really been writing songs in earnest since 2003, she's been soaking up influences for two decades as a fixture on the Edmonton music scene. She started out playing bass in Evelyn Tremble, and put in time with a long succession of other local bands too: Jr. Gone Wild, Hoo-kahman, The Mike McDonald Band, Po' Girl, The Bodkins.

"There were all these great musicians in The Bodkins," she recalls, "and the rule was that everyone who came into the band had to bring three songs for themselves to sing. Mike McDonald was in there, Terry Cox, Luann Kowalek — and they were all very, very different songwriters stylistically. The first rehearsal was just, 'Oh my God, how are we going to do this?' But eventually it became a cohesive thing — all these disparate sounds wound up creating a cohesive sound, and I think the same thing happened with Happy."

Wisor wrote all the material herself, honing it during her regular gig hosting the open stage at The Rose Bowl, and songs like "Like Quicksand" and "Malta Train" have a breezy sophistication that does not sound like the work of a first-timer. Indeed, she says the only hurdle

she had to overcome to become a songwriter was psychological, not technical.

"I think the challenge was to get to a place where I felt free enough to express myself," she says, "to do something over and over again enough times that the mechanics are no longer in your way and you can just be while you're doing it. I've never proclaimed myself to be a technically great player, but I do bring a great energy. I get a lot of joy from playing — it's a very visceral experience for me."

"The EP's called *Kiss Bang*," which is kind of a reference to my romantic tendencies. I've recently gotten out of a pretty torrential marriage, so a lot of that is reflected in it — a lot of it is about being single after that kind of situation. But it's not a 'settling scores' kind of record. I always try to take something positive out of everything and understand things from all angles. That first song, 'Like Quicksand,' is targeted equally at me as it is the guy who's the subject of the song."

So is Sherry-Lee Wisor literally in a happy place? "I am happy!" she says. "I'm sad that Robin Hunter [who plays guitar on the album] is leaving for Vancouver and has only two more shows with us, but I'm happy to have so many projects on the go. And I'm happy and proud that I did this album by myself — writing it, funding it — and I'm happy to be living in a musical scene that let me develop my skills."

MUSIC PREVIEW • BISON B.C. • BY TOM MURRAY | 621 words

Migratory Bison



Home Away From Home | Van life isn't pretty, but for Bison B.C., it's part of the lifestyle. PHOTO COURTESY OF METAL BLADE RECORDS

FOR THESE VANCOUVER ROCKERS, IT'S NOT ENOUGH TO MAKE A RECORD; YOU'VE GOT TO GO ON THE ROAD WITH IT AS WELL

BISON B.C.

w/ Lazarus A.D., Barnburner, The Starline Room (10030-102 St.), Fri, July 10 (8pm). Tickets available through Ticketmaster (451-8000/ticketmaster.ca) and Blackbird Myozik.

Even metal musicians need the occasional catnap.

Waking up from an afternoon snooze on his porch, Bison B.C.'s James Farwell might need the rest to recuperate after a long day working at a Vancouver homeless shelter, but he's hoping that he's not close to signing up for the rock 'n' roll retirement home.

"That's my nightmare," he laughs. "An old man jumping around like an idiot. I keep waking up in a cold sweat, picturing myself having to be escorted onstage. Like Rodriguez — have you ever seen him? He's something like 65, this old kinda garage rocker, along the lines of Roky Erickson but who looks like James Brown and Elvis combined. He can pull it off because he's cute as shit, just grinning up there while these dudes help him out onstage. He can do it, but a metal singer? I dunno."

No worries; at 36, the singer/guitarist is a long way from collecting his pension, just no one's about to classify Bison B.C. as a worn-out concern. It's less than a year since the release of their acclaimed Metal Blade debut *The Quiet Earth*, and diligent touring (five months' worth last year, according to Farwell) plus an intense live show has seen the quartet pick up an impressive following across the country.

Farwell suspects that's one of the reasons why Metal Blade was so happy to take them on: the band is as committed to traversing the continent as they are to recording.

"I've always maintained that if you're going to put a band together, you have to tour," he states. "If you

make music, you have to stand behind it, and it's your duty to take it on the road. Metal Blade was stoked on that. They aren't handing us tons of cash, but they're getting our name out there, putting out press releases, contacting people — and they need the band to follow up."

Hours spent in a stinky van testify to that devotion, and, as he points out, "Once you're in a touring band in your 30s, you know that you've found yourself." But Farwell also explains that finding yourself doesn't necessarily mean finding equanimity with the world; while he struggles with the notion of adulthood and maturity, he also winces at the idea of trying to appear younger than he is.

"It's interesting," he reflects. "As I get older and look at the kind of music I grew up with and was influenced by, I find I still use all this really base emotion in the music — kind of a punk thing, really. Quick emotions like anger, violence, rage at injustice, but different. You can tell when young people make music, just as you can tell when someone's older and had more experience — the people I know and respect in my immediate peer group in Vancouver who are in their mid-30s have done lots of music, traveled, seen and met lots of people. It adds up, and it's evident in their music."

Bottom line: Farwell may not like the notion of maturity, but he's also fine with embracing the change in viewpoint brought on as he creeps closer to middle age. That may mean he doesn't want to revisit his youth, but he still wants to go as hard as he can. It's a terrible cliché, but Farwell very evidently still needs to rock, maybe even harder than ever.

"Yeah, I still like to go out and get wasted and even get into trouble," he sheepishly admits, "but I have to be careful. I already have hip problems — and you should see me backstage after the show with the oxygen machine," he jokes. "Maybe I should do yoga, eat salads, and join a weird religion. Or maybe not."

Bruce Peninsula: No Band Is An Island

THE OUTDOORSY TORONTO BAND LOVES THE RECORDINGS OF ALAN LOMAX, BUT NOT THE VINYL CRACKLES AND POPS

BRUCE PENINSULA

w/ Rock Plaza Central, Brux Bar & Grill (10030 102 St.), Thu., July 9 (9pm). Tickets: \$10 at the door.

Drop the needle on *A Mountain Is a Mouth*, the self-released debut from Toronto's Bruce Peninsula, and you're whisked away to a place of strange nighttime noises, imperfect coastlines, and pine cones crunching beneath your feet. As their gravelly lead vocals and earth-shaking choral harmonies twine through a dense thicket of melodies that draw upon a broad palette of folk,

blues, roots, and rock influences, the group's 12 members achieve a robust aesthetic connection with nature. Even the name of the band, which refers to the densely wooded landmass that juts out between Lake Huron and Georgian Bay, evokes escape from an oppressive urban environment.

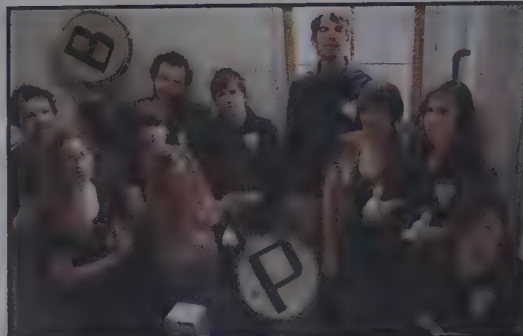
"I think that music, and art in general, offers an alternative space, however temporary," says Matt Cully, one of the band's five core members. "The record only lasts a certain amount of time and no matter where it takes you, you'll always be back where you started. But with our record, or anyone's record, or even experiencing and participating in culture in a city, it allows you to find

a place for yourself that is in spite of the towering metropolis around you. It's not a total escape, but it offers a brief glimpse at a mood, a calming mood.

"There's definitely a connection, thematically and musically, with nature," he continues. "For us, that's the Ontario north, and Bruce Peninsula is included in that sort of picture. As the songs unfolded, too, more and more this connection between the music and our sort of more maybe imagined rural space, where we could imagine playing these songs or sort of kicking back in a less urban environment, the name sort of just stuck and made sense."

All that might lead you to expect a lo-fi approach in the studio, but in fact, the band doesn't share the indie community's intense (but often needless) fetish for analog recording. Bruce Peninsula finds other ways to sound old school.

"The listener is exposed to so many different kinds of music, so many different production styles, so many different eras of music," Cully says, "it would be really disingenuous to set up a tape recorder that hisses or have us singing over a scratchy old record. To me that feels really contrived, so instead — and hopefully this came across — we tried to use every modern style. We recorded it digitally just like any other band con-



Bruce Almighty | The members of Bruce Peninsula commune with nature on their new disc *A Mountain Is a Mouth*, but they came indoors for their photo shoot. PHOTO BY YUULA BENVOLSKI

cerned with being modern would, but we learned from those old recordings and brought certain elements to the fore, primarily strong group singing harmony and stuff like that."

While the band was taking shape, Cully was immersed in the work of 20th-century American musicologist Alan Lomax. In fact, many of Bruce Peninsula's songs are rooted in recordings Lomax made for the U.S. Library of Congress. "[Satisfied] is from a recording that's labeled as 'unidentified,' and it seems to be little children in a schoolyard singing a skip-rope song," Cully explains. "You often hear Lomax talking with the person about what the song is about or where they learned

it or how long they'd been playing music or sometimes just interacting with them. So in this case, he gets the girls to sing the song and then asks them to sing it twice as fast the second time. So they do it again and they sort of screw it up and it's just a really interesting artifact."

So, if someone issued the same challenge to Bruce Peninsula during one of their live shows, would they be up to the task?

"Probably," he says with a laugh. "We'd be exhausted, because we actually play it live right after '2nd 4th World War,' just like it is on the record. But if someone was like, 'Now play it double-time!' I guess... yeah, we'd be obliged to do it."

MUSIC PREVIEW • KITCHEN PARTY? • BY CURTIS WRIGHT | 438 words

Bellowhead Answers Our Skillet-Testing Questions

FOR INSTANCE, WHAT KIND OF FOLK BAND INCLUDES TAXI HORNS AND A FRYING PAN IN ITS PERCUSSION SETUP?

BELLOWHEAD

Festival Place (Sherwood Park), Wed. July 15 (7:30pm). Tickets: \$8, available through Festival Place (festivalplace.ab.ca/449-3378).

When it takes you more than two hands to count the number of people in your band, you get a lot of room in which to try out different musical ideas.

Take the sharp-dressed British 11-piece folk combo Bellowhead, for instance, who are prepared to use... well, if not the kitchen sink, then at least a kitchen utensil or two to get the sound they're looking for. Besides normal instruments like the glockenspiel and the drums, percussionist Pete Flood plays taxi horns, a coal scuttle, and various wind-up toys — and on "Jordan," from Bellowhead's debut album *Burlesque*, he added a frying pan to his percussion setup in order to achieve just the



This Band Goes To 11 | Unfortunately for Bellowhead, there is no accepted term for an 11-piece musical organization, which leaves them stranded in the no man's land between decet and triple quartet. PHOTO COURTESY OF NAVIGATOR RECORDS

right industrial sound.

Founding band member Jon Boden laughs about the frying pan (and my persistence in asking him about it); he says they use the object in their live shows simply because it's pretty easy to carry around. "I don't want to

make it sound like the pan is the centerpiece of our act," he says. "It's just one little thing. We use a lot of things for our sounds; we're not the frying pan band from England."

Fair enough. But maybe their

BELLOWHEAD cont'd on p. 19

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MUSIC PROFILE • **ADVANCED SAX STUDIES** • BY PIOTR GRELLA-MOZEJKO | 525 words

Just The Sax, Ma'am



Running For Congress | Edmonton's Allison Balcetis will be moistening her reed at the prestigious 15th World Saxophonist Congress in Bangkok this July. PHOTO SUPPLIED

LOCAL SAX STAR ALLISON BALCETIS OVERCOMES MIDDLE-CLASS STEREOTYPES, LEARNS ANCIENT CHINESE — AND GOES AVANT-GARDE

For a composer who likes to explore the unknown, few things are better than working with similarly minded performers — people like Allison Balcetis. A self-described “white chick from suburbia,” bearing that load of North American Christian middle-class values upon her shoulders, she’s nonetheless managed to become a first-class musician, and a saxophonist at that.

Was it difficult? “No, not really,” Balcetis says. “My parents have always supported my ‘twisted’ ambitions; it was very different from what I often hear people must go through! I don’t have to pretend I was a martyr who’d sacrifice something important to get where I am now. A lot of hard work, yeah, and a lot of your usual challenges when you study abroad, like living away from home, eating frugally” — she laughs — “but nothing drastically painful.”

But why take up the saxophone, stereotyped as a “male” instrument? “Really?” Balcetis winks and gives me one of her broad, warmly mischievous smiles. “I don’t know about that! There’s some fantastic women saxophonists. But I think we classical artists have it easier than women in jazz, yes. As for myself, I started playing sax in a school band and then ... we just stuck together.”

Times have changed, at least for female classical saxophonists. However, not many musicians, male or female, indulge in complex avant-garde music with Balcetis’ eagerness (or skill). Once, to be totally faithful to the score, she even learned an ancient Chinese text, recited between musical phrases.

BELLOWHEAD (cont’d from p. 18)

willingness to throw a pan or two into the mix says something larger about Bellowhead as a whole. “We’re not like any other band I’ve come across,” Boden says with a self-assured laugh.

If they employ a kazoo or a whistle in a song, it’s not just an arbitrary way of mixing things up, he says; it’s a tactic calculated to keep people on their folk-music toes: “What range [of sound] allows you to do for a live

show is to make sure that the audience never loses interest. You can always keep changing the sound. No matter how exciting a band is, most bands start sound similar after about four songs. It’s very nice having a band with this range of instruments. You can throw something totally different in the middle of a set, to kind of wake the audience up.”

Their slot at the 2008 Edmonton Folk Festival got them noticed by a few local music fans — with 11

members, it was hard to ignore them — but so far, their Canadian audiences aren’t as passionate or as large in number as their following in the U.K. But that might change soon: they have a dynamite new album, *Matachin*, in stores — and in North America at least, they still have the element of surprise on their side. “A lot of people in the U.K. have seen us already,” Boden says, “so they’re already kind of expecting the frying pan.”

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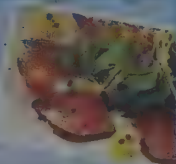
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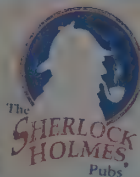
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MUSIC BUZZ • MUNICIPAL HAPPENINGS | 642 words

Fear Of A Black Francis



WILDLIFE FISH GRIWKOWSKY

EVEN IF HE DIDN'T PLAY HIS BEST MATERIAL AT THE STARLITE, IT WAS NICE TO HAVE FRANK BLACK PAY EDMONTON ANOTHER VISIT

With puffy, nailbitten fingers, Black Francis of the AKA's strummed a strange and solid set the other night at The Starlite. Completely and ridiculously ignoring his recent *SVN FNGRS EP* — the occasional alpha Pixie dipped into that ancient retinue with an almost personified sigh, starting with "Monkey Gone to Heaven," later outright mocking "Where Is My Mind" as a "simplistic song" requested cleverly from the floor.

Which he played nonetheless. Only one off *Show Me Your Tears*, too — but not "Massif Centrale." And certainly no fucking chance of "Kicked in the Taco."

SERIOUSLY, IF YOU DON'T HAVE BLACK FRANCIS' *SVN FNGRS EP* YET, YOU'RE MISSING OUT ON SONGS THAT MAKE THE PIXIES ANTHEMS LOOK LIKE AD JINGLES FOR CLEANING SUPPLIES.

The thing that really struck me is how the man doesn't seem to care — surely he understands — what his best material is, even the hidden stuff. Back to *SVN FNGRS*: that shit is like hitting out at least six home runs with a single pitch. Seriously, if you don't have it yet, you're missing out on songs that make the Pixies anthems look like ad jingles for cleaning supplies. And yet he avoided what surely must in his head be the freshest feelings, out of service to what?

Don't get me wrong: loved the utterly barren stage decorated with four bottles of water, labels forward, BF looking positively 3D under the red-blue spotlights. His demeanour was candid and mocking, chatting about filling a hole in his schedule with our out-of-the-way city, how down in B.C. he met a real Canadian redneck, ballcap and everything.

"I'm not a fan of caps," said he, dozens of us under them checking each other out, a pointless renumeration as we'd already been damned. Listen, not all of us are over male pattern baldness quite yet in this stage of our

lives, though Black and Will Oldham make punchy cases. Don't even get me started about manboobs.

On another subject, Colleen Brown played the show of her life, opening up. There is a confidence about her new songs that's actually scary, savaging the things we men do with a sarcastic lilt and an eager smile for the next round of battle. She joked that the only reason she was asked by Union to open for Black was that she had Brown in her name, but of the two she was more of a rapture.

Still, Frak Blancis is ever welcome here, one of the best songwriters our generation ever watched emerge as truly one of ours. And the thing about getting exactly what you want is that it doesn't leave you hungry for more, which is certainly the case here.

Hey, I have a question about music festivals: why do they need to have beer gardens at all? Take the Folk Fest, for example. Security is wickedly tight all around the grounds perimeter, so why is it actually necessary to corral those of us — who are in the majority, really — who'd also like a nice Grasshopper watching

any one of the sessions stages or the main event?

As you know, what happens every year is, because of the long lineups to get into the beer gardens, we tend to binge-drink once we get in, knowing that once you're out, you're screwed. But if there were, say, 10 beer kiosks around the grounds, lineups would be less insane and — gasp! — more convenient for paying ticket holders with special wristbands after being gate-ID'd. They sell beer at football and hockey games, which you can take anywhere in the enclosed environment, so any argument that total chaos would erupt is honestly just Puritan fearmongering nonsense.

And every time someone sees a long beer lineup and walks away, that's money the Folk Fest loses — the EFMF buys the kegs directly from Big Rock and makes a profit on them, just like a bar.

The bottom line: if we need a fundraiser concert, why not also make easy money off something as easy as putting up — and policing — fewer fences?

Cheers?

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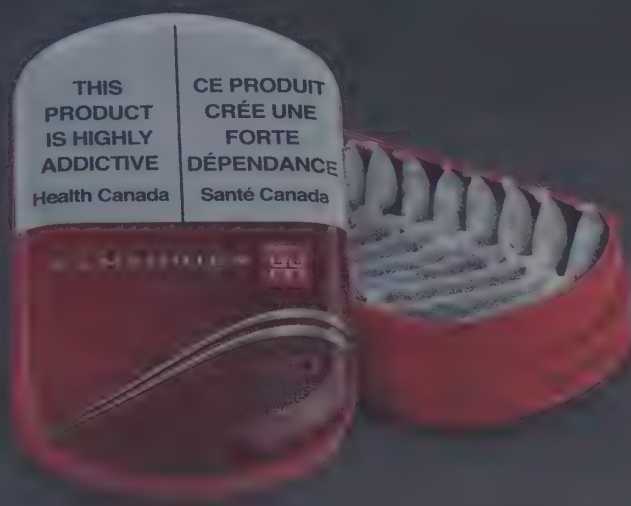
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CD REVIEWS



Bitrock
ART BRUT
Art Brut Vs. Satan
(Downtown)
★★★★☆

There are few frontmen in rock less concerned about appearing cool than Art Brut's Eddie Argos. *Art Brut vs. Satan* (as produced by Frank Black) is almost a concept album in which each song is designed to strip Argos of another layer of hipster credibility: on "The Passenger," he admits that he never learned to drive and willingly takes the bus everywhere ("I love public transportation/Train or bus, they're both amazing"); on "Am I Normal?" he describes having a crush on a pretty girl in his school and running away every time he had a chance to speak to her; and on "The Replacements," he makes the most embarrassing admission of them all — he'd never heard of Paul Westerberg's seminal indie rock band until just last year. Like Jonathan Richman, Argos is the rare songwriter without a pretentious bone in his body. He sings about sex, drugs, and rock 'n' roll, but the sloppy, embarrassing parts: taking too many pills, making a fool of himself at parties, waking up in bed with girls he doesn't even like. He's a master of the rhyming couplet: "I don't know how I managed to do this/But I woke up this morning covered in bruises. 'Life is especially hard/When no one trusts you with a credit card.'" Why is everyone trying to sound like U2? That's not a very cool thing to do." There's that word "cool" again. He'll never be cool like Leonard Cohen or Tom Waits or even Bono, but he's a better songwriter than any of them.

PAUL MATWYCHUK



Indie EP
SPOON
Got Nuffin
(Merge)
★★★★☆

With this new digital-only EP, Texas indie rockers Spoon continue the battle they began with "Don't You Evah" and "Rhythm & Soul" off of 2007's *Ga Ga Ga Ga Ga* against spellcheckers everywhere. My pet theory is that frontman Britt Daniel knows that rock 'n' roll is about not caring, but his band's songs are always so meticulously constructed, with every note arranged for maximum effect and nary an instant of dead space. His only recourse is to throw grammar itself to the wind. Then again, Spoon has never had much trouble letting the music sound cool on its own. The EP's title track serves as a fine reminder of this, with Daniel's measured snarl finding an easy lock with the propulsive guitars, stabs of piano, and Jim Eno's mathematically precise drumming. "Tweakers" is a more amorphous mood piece, and "Stroke Their Brains" is nicely frantic and jangly, though neither is quite essential. As appetizers before the next proper Spoon album, however, they'll do just fine.

MICHAEL HINGSTON



Gluegrass?
ELEAZAR VS. JOHN
Pits in the Sandblaster
(Eleazar)
★★★★☆

The subgenre of electronic music known as "glitch" is a contradiction in terms: it's artificial music that tries to sound organic, full of dusty, "imperfect" textures which actually require hours of studio tinkering to produce. I love the sound, with all its ratchety clicks and squeaks and pops — hey, sometimes you need to give your woofers a break and let the tweeters take centre stage. This debut disc from local glitchers Eleazar Vs. John (known to their friends as Adam Palmer and Greg Goa), is a beaut. The noises may not be natural, but they always remind you of something from the real world — knuckles popping, or snow crunching under your boots. The disc is further humanized by Lane Arndt's acoustic guitar, and the breathy, unpretentious vocals. Highlights include the groovy, ruminative "Of Age"; "Sport," whose graceful melody curves into a spike like a fishhook; and the soothing closer "Chamomile," which is practically a folk song. Palmer and Goa call their music a blend of glitch, trip hop, and bluegrass; can we start calling the combination "gluegrass" or can someone out there think of a better name?

PAUL MATWYCHUK



Dancehall
MAJOR LAZER
Guns Don't Kill People... Lazars Do
(Cooperative/Downtown)
★★★★☆

The story: Philadelphia's Diplo and London's Switch head to Mr. Marley's Tuff Gong studios in an effort to legitimize the dancefloor. What they find is a superhero — a soldier with a pretty major lazer instead of an arm and a bone to pick with stale dancehall reggae. With a long list of Jamaican vocal stars making guest appearances, *Guns Don't Kill People* brings energy and authenticity to an at times artistically shaky scene. (I'm looking at you, Sean Paul.) The opener, "Hold the Line," is something you've never heard before, but which you'll want lots more of from now on: the wacky surf guitar intro and something that sounds like a horse trotting explode into a full-on dancefloor banger that will leave you reaching for a Red Stripe and vibrating like a Nokia. (Their words, not mine.) Diplo and Switch bring an unpredictable range of influences and an unmatched energy to this project... and the result is a pretty wild ride. Pick it up before the summer sun sets.

CURTIS WRIGHT



Gay-Friendly Rock
THE CLIKS
Dirty King
(Wame)
★★★★☆

The Cliks' classic guitar/bass drums sound is refreshingly hard and spry in a rock world increasingly attracted to dance-club beats, acoustic musings, and thick layers of multi-instrumental arrangements. Though a string line or two does show up on *Dirty King*, the drums pound, the bass rumbles, and the electric? It's, well, dirty. Sure it's simple. But the band's transgender frontman Lucas Silveira has a voice as thick as molasses and which wraps itself around a chorus like lips around a deep-red cherry. As tough as the record is sonically, though, the lyrics show signs of weakness. Most of the time Silveira can make 'em work, but vague references to pain, plenty of talk of running away, and a couple of gun allusions (including a track called "Love Gun," a phrase I simply can't take seriously), you're left wondering what The Cliks are trying to say under all that swagger.

KATHLEEN BELL

LISTEN • BY FISH GRIWKOWSKY

BLACK MOLD

SNOW BLINDNESS IS CRYSTAL ANTZ

All 17 of you Chad VanGalen detractors out there who somehow don't fathom the continent-sized imaginative range of Calgary's gentle giant have my deepest sympathies. You might latch onto this admittedly bizarre album as a clear example of his failing to connect with the human narrative, then get drunk and watch the rest of the halftime show, first pushing the dog off the couch.

Black Mold, as a set of experimental instrumentals, is of course going to be challenging. It initially comes off as a set of surprisingly literal audio paintings — when CVG names a number "Fuck Ebay," the shivering beeps and beats easily assemble an image of the circulatory system of a frantic commercial website sucking money out of our pockets. "Uke Puke," meanwhile, has a drunken Baltic romanticism to it that makes its ironic title extra-funny. Jean-Michel Jarre with, his vague and numbered soundscapes, might not approve, but the titles do help root us in CVG's Snow White-voiced body/sci-fi obsessions.

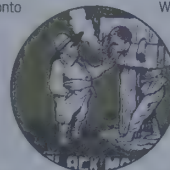
The range of music is unsurprisingly extraordinary — jazz clarinets, crowd murmurs, bird cries, house beats, machine purrs, and Atari freakouts are all blended, though the videogame sounds appear constantly throughout, holding the album together. Moments of beauty, like on the groovy "Gummed Desk," are as frequent as tiny waves of digital panic. Listening to this the first few times, I happened to be reading Roger Zelazny's 1967 freaky sci-fi novel of the year, *Lord of Light*. Being about technological spacemen posing as Vedic gods, the music fit perfectly, so you might try a similar lab method.

Even without that, I love these wild symmetries playing in the background unaided.

Freaky, yes — but pretty and with enough of a beat. Another two points for VanGalen.
★★★★☆

STEVE MARTIN

THE CROW



With the exception of two particularly hokey Nashville numbers sung by Vince Gill and Mary Black, this banjo album by Steve Martin is passionate, charming, and impeccably plucked. And, as Martin brays in the liner notes, "This is the most expensive banjo album in the history of the universe." Amid a large number of smooth and fast-moving instrumentals that are one and all entirely pleasant, Martin's crazy "Late for School" leaps out. In it, he narrates the imaginary adventures of a yelling kid. Almost annoying, it's actually subtly (if cornball) funny. For reasons found in his recent autobiography *Born Standing Up*, there's a recurring theme of childhood remembrance and fatherhood — the opening track "Daddy Played the Banjo" is, according to Martin, intentionally "bad poetry," first nostalgic for hearing his dad playing,

then revealing he made the story up. Guests include Dolly Parton, Eugene Levy, and Tony Trischka, banjo king. Altogether likeable.
★★★★☆



OLD SCHOOL

THE WHO *A QUICK ONE (1966)*

Going for a Beatles vibe, the label encouraged all the band members to contribute songs to The Who's second album. While jaggedly laid out, this move still brought us John Entwistle's "Boris the Spider," which I love without irony, not to mention Keith Moon's anciently beautiful "I Need You." Your hit here would be "Happy Jack," though the sprawling title track is much more ambitious and, let's face it, deliciously about the joys of adultery.
★★★★☆



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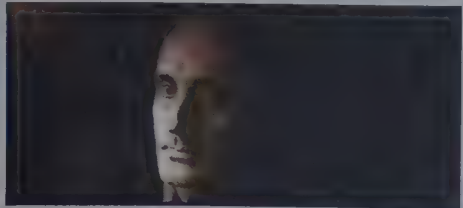
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Finger Picking Good | Kevin Cook brings his nine-finger style to The Artery this Friday. PHOTO SUPPLIED

Kevin Cook, Ben Sures & Their Orchestras • July 10 • The Artery

Kevin Cook was on the rise in the late 1980s until a run-in with a table saw left him with one fewer finger. Fortunately he's as deft with the guitar as ever. How many times do we have to say this: If you're a musician, stay away from power tools!

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KENNY CHESNEY COMMONWEALTH STADIUM, 1100 STADIUM RD. With Taylor Swift. Doors at 6:15 p.m.
ROCK PLAZA CANTIER BRUX BAR & GRILL, 10030-102 ST. With Bruce Peninsula. Doors at 9 p.m.

DJs/Club Nights

DJ TRON TEMPLE, 10030-102 ST. With Optimix Prime and Miyuru Fernando. Doors at 9 p.m. Tickets: \$5 at door.
HIGHER LEVEL THURSDAYS LEVEL-2 LOUNGE, 11607 JASPER AVE.

MIA FELLOW BUDDY'S PUB, 11725B JASPER AVE.
PUNK RAWK BINGO NEW CITY, 10081 JASPER AVE. Doors at 9 p.m.
URBAN SUMMERS THURSDAYS GINGUR SKY LOUNGE, 5505-118 AVE.

FRIDAY**Live Music**

AGAPERAYGUNEXPERIMENT NAKED CYBER CAFE & ESPRESSO BAR, 10354 JASPER AVE, JUL 10 With guests. Tickets: \$5 at the door.

ALLAN-LEE ROPCHAN & THE BLUES BUSTERS PARKLAND PUB & GRILL, #30, 53222 RANGE RD, 272 SPRUCE GROVE Doors at 9 p.m.

BISON B.C. STARLITE ROOM, 10030-102 ST. With Lazarus A.D. and Barnburner. Doors at 8 p.m.
BRANDON PARIS BAND BRUX BAR & GRILL, 10030-102 ST. With The Michael James Band. Doors at 9 p.m.
BRENNA MACQUARRIE HULBERT'S, 7501-115 ST. Doors at 8

DOUG ANDREW AND THE CIRCUS IN FLAMES BLUE CHAIR CAFE, 9624-76 AVE. Doors at 8 p.m.

FIVE YEARS FURTHER JET NIGHTCLUB, 9221-34 AVE. With Killing Casual and Southroot. Doors at 9 p.m. Tickets: \$10 all door.

GET BENTT BEER HUNTER PUB, 7522-178 ST. Doors at 9 p.m.

HEATHER MCKENZIE BAND URBAN LOUNGE, 10544 WHYTE AVE. Doors at 7 p.m.

JOHN NEELIN TRIO SORRENTINO'S, 4208 CALGARY TRAIL Doors at 8 p.m.

KALEY BIRD JEFFREY'S CAFE & WINE BAR, 9640-142 ST. Doors at 9 p.m. Tickets: \$10 at door.

LOTUS HAVEN SOCIAL CLUB, 1520A STONY PLAIN RD. With Happy and Andrew Pahl. Doors at 8 p.m.

NATHANIEL SUTTON BLACK DOG FREEHOUSE, 10425 WHYTE AVE. With Making a Monster. Doors at 2 p.m.

SEVEN SIDED STARLITE ROOM, 10030-102 ST. With Chasing Jones and Letto. Doors at 9 p.m.

TOAST BRUX BAR & GRILL, 10030-102 ST. With Greg Wood and Recent Events of Tomorrow. Doors at 9 p.m.

DJs/Club Nights

DANCE HALL REGGAE NIGHT 180 DEGREES, 10730-107 AVE. With Generation IIVEXX. Doors at 10 p.m. Info: 414-0233.

III HOT PHILLY RED STAR, 10538 JASPER AVE.
DJ SEXXXY BOOTS BAR, 10242-106 ST.

DJ SHERI NEWCASTLE PUB AND GRILL, 6108-90 AVE.
MENACE SESSIONS BLACK DOG FREEHOUSE, 10425 WHYTE AVE.

OH SNAP! TEMPLE, 10030-102 ST.

SUNDAY**Live Music**

ANDREW GLOVER BLUE PEAR, 10433-123 ST. Doors at 6:30 p.m.

BARBERSHOP MUSIC DAY FORT EDMONTON PARK, FOX & WHITEMUD DR. Doors at 10 a.m.

CELTIC MUSIC SESSION DEVANEY'S IRISH PUB, 9013-88 AVE. Hosted by Ken-Lynn Zwicker. Doors at 4 p.m.

COPE AVENUE MORE COMMUNITY HALL, 7902-73 AVE. Doors at 6:30 p.m.

JEN PACHES BLUES ON WHYTE, 10329 WHYTE AVE.
JO DEE MESSINA RIVER CREE RESORT AND CASINO-

WHITEMUD DR & WHITEMUD RD, ENOCH DOORS AT 2 p.m. Tickets: \$49.50/\$59.50. Info: www.rivercreeort.com.

REGGAE LIVES HAVEN SOCIAL CLUB, 15120A STONY PLAIN RD. With Souljah Fish. Doors at 9 p.m.

WIDE MOUTH MASON ON THE ROCKS, 11740 JASPER AVE. With Matt Landry. Doors at 9 p.m.

DJs/Club Nights
DJ RUDY ELECTRO BUDDY'S PUB, 11725B JASPER AVE.

HIGH SCHOOL SUMMER JUMP OFF JET NIGHTCLUB, 9221-34 AVE. With DJ Qlimax. DJ Downie and more. Doors at 8 p.m. Tickets: 884-5821.

MONDAY**Live Music**

SCOTT COOK DEVANEY'S IRISH PUB, 9013-88 AVE.

DJs/Club Nights
DJ RUDY ELECTRO BUDDY'S PUB, 11725B JASPER AVE.

ELECTIC NONSENSE BLACK DOG FREEHOUSE, 10425 WHYTE AVE.

TUESDAY**Live Music**

CALL BEFORE YOU DIG BRUX BAR & GRILL, 10030-102 ST. With Calvin McElroy. Doors at 9 p.m. Tickets: \$8 at door.

DAN KOSUB THE DRUID, 11606 JASPER AVE. Doors at 9 p.m.

DIGGING ROOTS HAVEN SOCIAL CLUB, 15120A STONY PLAIN Doors at 8 p.m.

LIVE ACOUSTIC THE HAT, 10251 JASPER AVE. Doors at 9 p.m.

TRIO III YARBIRD SUITE, #11 TOMMY BANKS WAY DOORS at 9 p.m. Tickets: \$20 at door.

DJs/Club Nights
DJ ARROWCHASER BUDDY'S PUB, 11725B JASPER AVE.

III HOT PHILLY RED STAR 10538 JASPER AVE.

WEDNESDAY

Live Music
BELLOHEAD FESTIVAL PLACE, 100 FESTIVAL WAY, SHER-

WOOD PARK DOORS AT 7:30 p.m. Info: www.festivalplace.ab.ca

THE MUOMEN AVENUE THEATRE, 9030-118 AVE. With Stearheart and Dani Jean. Doors at 7 p.m. Tickets: \$10 at door.

THE PROCLAIMERS CENTURY CASINO, 13103 FORT RD. Doors at 7 p.m. Tickets: \$34.95/\$44.95. Ticketmaster.

DJs/Club Nights
BEAT PARTY WEDNESDAYS STOLL'S, #201, 10368 WHYTE AVE.

GUEST DJ RED STAR, 10538 JASPER AVE.

JOEL MADDEN VINYL DANCE LOUNGE, 10765 JASPER AVE.

RETROACTIVE RADIO BLACK DOG FREEHOUSE, 10425 WHYTE AVE.

WILD STYLE WEDNESDAYS BRUX BAR & GRILL, 10030-102 ST. Doors at 9 p.m.

ONGOING
LUCKY MUSIC

BOBBY AUSTIN SHERLOCK HOLMES PUB, CAPITAN MALL, JUL 9-10

CATALYST CASINO EDMONTON, 7055 ARGYLL RD, JUL 10-11 Doors at 8:30 p.m.

CHUCK BROWN SHERLOCK HOLMES PUB, 10012-101A AVE, TO JUL 11

DWAYNE ALLEN ROSE & CROWN, #195, 10235-101 ST., TO JUL 10; SHERLOCK HOLMES PUB, 10012-101A AVE, JUL 14-18

A FISTFUL OF BLUES ROSE & CROWN, #195, 10235-101 ST, JUL 10-11

JARRET BORDIAN SHERLOCK HOLMES PUB (WEM), TO JUL 11

JASON GREELEY ATLANTIC TRAP AND GILL, 7704-104 ST, JUL 9-11 Doors at 9 p.m.

JIMMY WHIFFEN SHERLOCK HOLMES PUB (WEM), TO JUL 11

MISTER LUCKY DEVANEY'S IRISH PUB, 9013-88 AVE, JUL 10-11 Doors at 9 p.m.

MUSTARD SMILE ON THE ROCKS, 11740 JASPER AVE, JUL 10-11 Doors at 9 p.m.

REVEREND RAVEN AND THE CHAIN SMOKIN' ALTAR BOYS BLUES ON WHYTE, 10329 WHYTE AVE, JUL 13-18

SCOTT HOLT BLUES ON WHYTE, 10329 WHYTE AVE, TO JUL 11

SOULED OUT YELLOWHEAD CASINO, 12464-153 ST, JUL 10-11 Doors at 8:30 p.m.

THUNDERSTUCK RIVER CREE RESORT AND CASINO, WHITEMUD DR & WHITEMUD RD, ENOCH, JUL 10-11 AL/DC

tribute: Doors at 7 p.m.

OPEN STAGE

THURSDAY
COAST TO COAST PUB AND GRILL 552 CALGARY TR. DOORS AT 7 p.m.

DUSTER'S PUB 6402-118 AVE. DOORS AT 9 p.m.
LB'S PUB #110, 23 AKINS DR. ST. ALBERT DOORS at 9 p.m.

FRIDAY
COAST TO COAST PUB AND GRILL 552 CALGARY TR. DOORS AT 9 p.m.

ROYAL CANADIAN LEGION 11750-82 ST. DOORS AT 7 p.m.

SATURDAY
BLUES ON WHYTE 10329 WHYTE AVE. DOORS AT 4 p.m.

CARROT ARTS COFFEE HOUSE 9351-118 AVE. DOORS AT 7 p.m.

COAST TO COAST PUB 552 CALGARY TR. DOORS AT 9 p.m.

CROWN PUB 10709-109 ST. DOORS AT 2 p.m.

LB'S PUB #110, 23 AKINS DR. ST. ALBERT DOORS at 4:30 p.m.

MORANGO'S TEK CAFE 10118-79 ST. DOORS AT 8 p.m.

ORLANDO'S 2 PUB & GRILL 13509-127 ST. DOORS AT 7 p.m.

SUNDAY
BEER HUNTER 386 ST. ALBERT RD. ST. ALBERT

DUSTER'S PUB 6402-118 AVE

EDDIE SHORTS 10713-124 ST. DOORS AT 9 p.m.

HOOIGANZ PUB 10704-124 ST. DOORS AT 7:30 p.m.

HULBERT'S 7601-115 ST. DOORS AT 7 p.m.

LOOP LOUNGE 367 ST. ALBERT RD. ST. ALBERT DOORS at 3 p.m.

NEWCASTLE PUB & GRILL 6108-90 AVE. DOORS at 3 p.m.

O'BRYNE'S IRISH PUB 10616 WHYTE AVE. DOORS AT 9 p.m.

MONDAY
IVORY CLUB 10304-111 ST. DOORS AT 8 p.m.

ROSE BOWL 10711-107 ST. DOORS AT 9 p.m.

WUNDERBAR HOFBRAUHAUS 8120-101 ST. DOORS AT 9:30 p.m.

TUESDAY
THE DRUID 11606 JASPER AVE. DOORS AT 9 p.m.

LB'S PUB #110, 23 AKINS DR. ST. ALBERT DOORS AT 9 p.m.

SIDELINER'S PUB 10118-127 ST. DOORS AT 8 p.m.

SPORTSMAN'S LOUNGE 8170-50 ST. DOORS AT 8 p.m.

WEDNESDAY
EDDIE SHORTS 10713-124 ST. DOORS at 9 p.m.

HAVEN SOCIAL CLUB 15120A STONY PLAIN RD. DOORS AT 7:30 p.m.

HOOIGANZ PUB 10704-124 ST. DOORS AT 7:30 p.m.

LITTLE FLOWER OPEN STAGE 8906-99 ST. DOORS AT 8 p.m.

PLEASANTVIEW COMMUNITY HALL 10860-57 AVE. DOORS AT 7:30 p.m.

SECOND CUP 12336-124 ST. DOORS AT 8 p.m.

WUNDERBAR HOFBRAUHAUS 8120-101 ST.

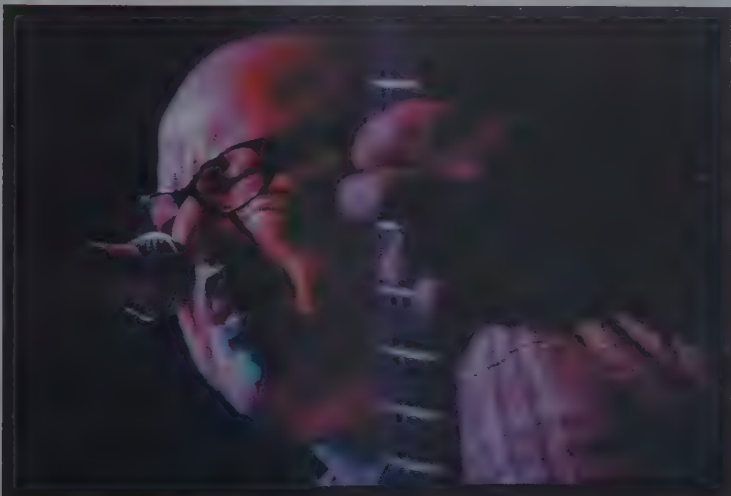
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SEEN IT LIVE • GREAT GIGS YOU MISSED LAST WEEK

Pixie In The Sticks | Black Francis let loose (just a little) at his last-minute show at The Starlite on Monday – but why didn't he play anything off his new album? We like it... promise! PHOTO BY FISH GRINKOWSKY

MOVIE REVIEW • CEREBRAL SCI-FI • BY LUKE DE SMET (174 words)

Blue Moon, You Saw Me Standing Alone

SAM ROCKWELL PUTS ON A ONE-MAN SCIENCE FICTION SHOW AS A LONELY LUNAR DWELLER IN *MOON*

MOON

Directed by Duncan Jones. Starring Sam Rockwell and (the voice of) Kevin Spacey. Opens Fri. July 10.

★ ★ ★ ★ ☆

For such a slow-moving film, it's surprisingly difficult to discuss more than 10 minutes of *Moon* without spoiling something major. Anything I can in good conscience reveal to you is already apparent from the trailer: Sam Rockwell plays a glorified custodian who maintains a mining outpost on the far side of the moon. At the tail end of his three-year contract, and with the HAL-like computer Gerty (voiced by Kevin Spacey) as his only companion, he's beginning to go a little batty.

As the film's tagline so vaguely declares, it is under these strange conditions that Rockwell comes to "find himself." This turn of events (less introspective than, well... literal) sets in motion a plot compellingly mysterious, and of which I dare not speak further. Yet the "reveals" are never the focus, and in many respects the mystery serves only as a set-up. Director (and son of David Bowie!) Duncan Jones surely includes a fair share of twists and space oddities, but he's always more interested in creating a thoughtful science fiction mood piece.

Moon is essentially a one-man show, so Sam Rockwell haters need not apply. He does an admirable job, however, considering what's asked of him. It's certainly a challenging role — on top of being in literally every scene, Rockwell is required to play variations of the same character,

which fluctuate depending on what stage of stir-craziness he's entered.

Perhaps even more importantly, the film often avoids explication, especially with regard to Rockwell, who doesn't really have anyone else to explain himself to. Instead, his character internalizes much of what happens, and Rockwell must present his development through the subtleties of his performance, rather than long lines of dialogue. And more challenging yet, both Rockwell and his robot pal Gerty are at the centre of a crisis of identity, which means he must wrestle with themes and underlying questions that the film never quite makes them explicit (until, perhaps, the film's final scene). The result is something quiet and reflective, calling to mind the smarter brand of sci-fi that uses the genre as more than a setting for explosions and shape-shifting robots.

In its headiest moments, science fiction provides a medium to explore questions of what it means to be human in the face of advancing technology. Threads of this theme can be found in everything from *Frankenstein* to the recently completed *Battlestar Galactica* series, both of which serve, to some extent, as statements on humankind's tumultuous history with its own creations. In *Galactica*'s finale, a character reflects on such a history (including the show's central war with artificial intelligence), commenting that "our brains have always outraced our hearts."

In perhaps an even more direct manner, *Moon* is also about our complicated relationship with technology and the ethical dilemmas approaching us. It is interesting that Rockwell's facility mines Helium-3 from the surface of the moon, an element



Sea Of Tranquility, My Ass! | Life on the moon drives Sam Rockwell further and further around the bend in *Moon*. PHOTO COURTESY OF SONY PICTURES CLASSICS

which — based on a little bit of real-life research in fusion — has come to replace conventional fossil fuels and lead the world into a new eco-friendly era. It's the dream scenario: the damage caused by technological advancement has been solved by better technology. But here, as in *Galactica*, minds outrace hearts, and with one ethical dilemma solved, several others rise to take its place.

This is not to say that *Moon* is a film for technophobes, nor is it the classic story of humankind falling victim to its own creations. The danger is not so much technology as

the way it is put to use. To this end, Jones walks the fine and difficult line of making Gerty seem both sympathetic and threatening. Spacey often overdoes the creepy monotone voice (which may say a lot about Spacey's work in general, considering Gerty more or less sounds like Kevin Spacey), but his performance is effective enough to craft Gerty as a send-up of, and response to, HAL.

The problem *Moon* addresses is not robots or science or any of the machinations of the human imagination. The lasting truth that our technology is always outracing our

moral reasoning is not the fault of technology but rather our own technological view of the world. Through developments such as Helium-3, we may fix certain problems or repair errors in the machinery, but we remain stuck viewing our world and our handiwork merely in terms of what can be weighed, measured, and, most importantly, put to use.

As much as this is evident in our management of natural resources, in *Moon* we see it in the treatment of people, and even in the treatment of a creepy computer program voiced by Kevin Spacey.



Corsets And Grey Flannel Suits | It's impossible to say whether the women of *Mad Men* are more miserable than the men, but at least they can't complain about the wardrobe. PHOTO COURTESY OF AMERICAN MOVIE CLASSICS

DVD DICTATOR • THE MOVIES YOU MUST BUY THIS TUESDAY

ALCOHOLIC AD MEN!

Mad Men: Season Two

CAST | Jon Hamm, Elisabeth Moss, January Jones, Vincent Kartheiser

The mystery of Don Draper — or should we call him Dick Whitman? — grows ever deeper in the second season of Matthew Weiner's brilliant series about a 1960s Madison Avenue advertising bureau. Come for the incredible costumes and the perfect hair, stay for the bleak portrait of soulless marriages, secret alcoholism, and desperate adulterous affairs. The Season 2 DVD came in a box shaped like a Zippo lighter (complete with flip-up lid); The Dictator is hoping the Season 2 package looks like a martini shaker.

INSANE ARISTOCRATS!

Grey Gardens

CAST | Drew Barrymore, Jessica Lange, Jeanne Tripplehorn, Malcolm Gets

The story of "Big Edie" and "Little Edie" Beale, kin of Jackie Kennedy, reduced to living among the raccoons in their crumbling East Hampton mansion, has been the subject of a 1975 documentary by Albert and David Mayes, a Broadway musical, and a Rufus Wainwright song. It all comes full circle with this HBO TV-movie, which tells the story of the Beales' socialite past, as well as the filming of the documentary that turned them into gay icons. Believe it or not, Drew Barrymore is uncannily good as Little Edie.

ALCOHOLIC, INSANE POETS!

The Edge Of Love

CAST | Keira Knightley, Sienna Miller, Cillian Murphy, Matthew Rhys

When William Killick came home after a traumatic tour of duty during WWII and found that his wife Vera Phillips was having an affair with Welsh poet Dylan Thomas, he did more than just rage, rage against the dying of the light — he broke into the Thomas family's house and shot the place up. Keira Knightley plays Vera and Sienna Miller plays Thomas' wife Caitlin in this loosely fact-based account of the whole mess, but the soundtrack, which features Siouxsie Sioux and Patrick Wolf, is where the real excitement is.

MOVIE REVIEW • FEDORASI • BY PAUL MATWYCHUK / 738 words

Happiness Is A Warm Tommygun

JOHN DILLINGER GOT HIS KICKS ROBBERING BANKS IN THE 1930S, BUT *PUBLIC ENEMIES* DOESN'T HELP YOU UNDERSTAND WHY

PUBLIC ENEMIES

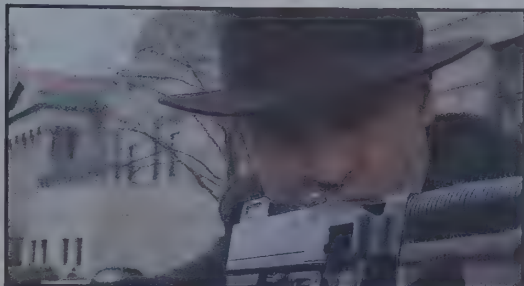
Directed by Michael Mann. Starring Johnny Depp, Christian Bale, Marion Cotillard, Billy Crudup. Now playing.

★★★★☆

John Dillinger, as every schoolkid knows, was gunned down in 1934 outside the Biograph Theater in Chicago after watching Clark Gable and William Powell in *Manhattan Melodrama*. In his new movie *Public Enemies*, Michael Mann spends a lot of time sitting with Dillinger in that theatre – Dillinger knows that the cops are on his tail, and that in all likelihood this could be the last night at the movies he ever enjoys. Mann does an uncanny job of letting us see *Manhattan Melodrama* through Dillinger's eyes, isolating those snippets of dialogue that resonate with his live-for-the-moment criminal philosophy, pulp screenwriting given mystical significance by the silvery black-and-white images simmering on that gigantic movie screen.

But *Public Enemies* is not shot in silvery black-and-white; instead, Mann, working with cinematographer Dante Spinotti, films everything with handheld digital cameras that give the faces, the period costumes, the cars, and the buildings a startling, hard-edged immediacy. There's none of the Armani runway look of *The Untouchables* or the sepia-toned mythmaking of *The Godfather Part II*; as *The Onion A.V. Club* put it in a podcast about the film, when Dillinger gets gunned down, the scene looks like some tourist went back in time and filmed it with a camera he pulled out of his fannypack.

If I'm lingering on the look of *Public Enemies*, it's because there's very little else about the film to get excited about. Which is a surprising thing to say about a film in which practically every character has a Thompson sub-machine gun on him at all times. The script covers the 10 eventful months leading up to Dillinger's death, starting with his daring jailbreak from the Indiana State Prison in October of 1933, his subsequent string of bank robberies throughout the Midwest, and his romance with Billie Frechette (Marion Cotillard). (There's a second escape from police custody in there too, not to mention several deafening gun battles – I haven't heard gunshots this loud since Mann's previous film, *Miami Vice*.) But it's also the story of the birth of the FBI, of J. Edgar Hoover's (Billy Crudup) attempt to use Dillinger's notoriety as a lever with which to expand the scope



Depp Focus Photography | Michael Mann's digital camera stays unusually close to his stars' faces in *Public Enemies*. PHOTO COURTESY OF UNIVERSAL PICTURES

of his powers. And it's the story of Melvin Purvis (Christian Bale), the G-man who spearheaded the hunt for Dillinger.

That's enough material for three movies, so it's a mystery to me why *Public Enemies* feels so undercooked. In *Heat*, his masterpiece, Mann told a similar story about a lawman on the trail of a professional outlaw, but there he gave the proceedings an epic grandeur – you felt an almost mystical connection between the cop and the crook, so much so that every gun battle, despite its frenzy, felt like a Zenlike meditation on male codes of duty and honour.

But there's none of that meta-physical frisson in *Public Enemies*. Depp does a decent job of playing Dillinger's bravado – the quips to the reporters at his arrest, the way he walks right into the "Dillinger room" at the Chicago police station in broad daylight, just to have a look around – but without any crazy wigs to wear or childlike affectations to fall back on, Depp doesn't seem to know what to do with the role. What makes him

want to rob banks? Or fall in love with Billie? Is he motivated by fame? Greed? Adrenaline? Social factors, maybe? It's impossible to know. And Bale is a total blank as Purvis – you need to keep reminding yourself he's even in it. The best performances are the funniest ones: Crudup as Hoover, and Peter Gerety as a slick gangland lawyer.

I suppose it's not enough these days for a gangster picture to be "just" a gangster picture; these days, it's got to run more than two hours and serve as some kind of grand statement about America. Mann toys with a few big themes in *Public Enemies* – the morality of American justice, love and loyalty, the rise of social institutions – and there's a whiff of *The Assassination of Jesse James by the Coward Robert Ford* in there too, in its sympathetic twilight portrait of an outlaw watching the world change around him. I think Mann knows what his themes are, but not what his story is. It's a movie that really makes you want to watch *Manhattan Melodrama* again.

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-David Edelstein, NEW YORK MAGAZINE

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-Mary Pols, TIME

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ICE AGE: DAWN OF THE DINOSAURS

Directed by Carlos Saldaña and Mike Thurmeier. Featuring the voices of Ray Romano, Queen Latifah, Denis Leary, John Leguizamo, Simon Pegg. Now playing.
★☆☆☆

If the tremendous box-office success that Pixar has had with movies like *Ratatouille*, *The Incredibles*, *Wall-E*, and *Up* provides heartening proof that a studio that animated films with sophisticated, adult themes and unconventional storytelling techniques can still find an enthusiastic

mass audience, the success of Blue Sky Studios' *Ice Age* films proves that you can make a whole lot of formulaic computer-animated junk and just as many people will show up to see it.

Ice Age: Dawn of the Dinosaurs — a title that is probably giving biology teachers across the country conniptions even as we speak — is being marketed to kids, but the characters' preoccupation with aging and family planning, the references to pop culture from the '70s and '80s, not to mention the script's mortifying reliance on dick jokes, suggest that the film's true audience consists of undemanding married couples in their 40s.

The less-than-urgent plot begins

with woolly mammoths Manny (Ray Romano) and Ellie (Queen Latifah) preparing for the arrival of their first child; meanwhile, sabre-toothed tiger Diego (Denis Leary) is feeling old and out of shape, chafing at his domesticated state. Meanwhile, Sid the sloth (John Leguizamo), itching to start a family of his own, has adopted three apparently abandoned dinosaur eggs and when the gigantic infant reptiles hatch, he does his best to be their "mommy."

When their real mommy shows up, however, she grabs her children as well as Sid and carries them back home — a lush, tropical jungle that apparently exists in the centre of the earth, unbeknownst to everyone living in the icy world above — forcing



When Squirrels Collide | The cunning female "Scratte" is a new obstacle in Sid's path toward aom acquisition in *Ice Age: Dawn of the Dinosaurs*. IMAGE COURTESY OF BLUE SKY STUDIOS

Sid's friends to follow after him and figure out a rescue plan.

Am I alone in thinking that the *Ice Age* movies are some of the ugliest-

looking animated films ever made? There's none of the rich visual detail and production design that you get in a Pixar film, or even something like *Monsters vs. Aliens* — just a bunch of hastily drawn backgrounds and inelegant, thick-bodied character designs. (They look like clay sculptures, not animals, and they have the facial expressiveness of golems.) Sid, especially, is a grotesque creation. I realize he's supposed to be the "wacky" character in the bunch, but with those crossed eyes sticking out from either side of his head, the three or four pieces of hair sprouting crookedly from his skull (each strand as thick as an extension cord), and the gigantic, curved nails at the ends of his paws, he's the stuff of nightmares. And the voice John Leguizamo has devised for him — a lisping, saliva-spewing riff on Daffy Duck — is equally repellent.

Supposedly the "breakout" character in the series is Scrat, the prehistoric squirrel who races through the background of all three films in pursuit of a maddeningly elusive acorn. The *Ice Age* producers seem to believe that Scrat is a classic animation character, not unlike Wile E. Coyote, but there was something poignant about Wile E.'s cosmic inability to catch the Road Runner, a touch of noble comic futility; with Scrat, all we get is a lot of strident, bug-eyed slapstick as yet another rock (or tree or ton of snow) falls on his head.

In any case, Scrat has to contend with a female rival this time out: a sexy red squirrel named (obnoxiously) "Scratte." Her presence doesn't make the gags any funnier — unless you think playing a Barry White song under their first meeting is your idea of fresh-as-a-daisy hilarity.

Every scene in the film seems to have been created in a spirit of "Meh, I guess that's good enough." Evolutionary theory says that's the kind of attitude that quickly renders you extinct, but somehow the *Ice Age* series has managed to thrive; *Dawn of the Dinosaurs* made more than \$42 million last weekend alone. Could Charles Darwin be wrong after all?

Rolling Stone

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studiovisit

Raymond Biesinger | illustrator, musician

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BY ANDREW PAUL, PHOTO BY AARON PEDERSEN

How does the cleanliness of your space tie into your creative process?

I love clean, modernist things without much decoration. Everything I include in my illustrations has purpose, and my studio is the same. There's art on the walls, but they are things I hold dear. I know some artists have a taboo about hanging their own work, but to me they are reminders of approaches that I've used in the past that I've really felt are important to not forget. So almost everything here has a purpose, and clutter has no purpose.

Does your illustrative process creep into your life outside the studio?

I'm finding that it's starting to affect my mind, where I will look at a room or I will look at the gear loaded into our van, and I will attempt to make it conform to the standards that I hold an illustration to. Which is ridiculous. All our gear needs to be below the window line — not for safety reasons, but because that's the strongest defining line in the back of the van, and I need to make sure it's not obstructed. I guess that might be called obsessive compulsive.

Your band The Famines is a loud noise-rock band. Is this a departure from your clean, regimented process?

No. I see it as the same thing as illustration. We have a voice, six strings, and a drum kit and we make albums and songs out of that. We try to do as much as possible with as little as possible. I think for me, the challenge of minimalism is really attractive, and something I've dealt with for a very long time. We live in one of the most prosperous provinces in one of the most prosperous countries in the world, and we can afford to do anything. One of the most original things I think you can do in that environment is to accept limitations and work with them intelligently. So that governs my music, it governs my illustration, it governs how I live.

Do you credit your success to being so organized?

I think so. Part of being a minimalist is trying to assume as much responsibility on yourself as possible, and to keep things very simple. It's important as an illustrator not to involve others in the business end, and to really take that part of it seriously. I want to be able to work in this space. I want to be able to make my own hours, I want to have enough different people asking for my work so that I can afford to pick and choose, and if you're going to have any of those things you need to have the business end down pat.

Each week for 10 weeks. SEE Magazine and Aaron Pedersen and Eugene Uhuad will be profiling a different artist in their studio space. Be sure to visit the completed series at www.seemagazine.com.



One Is The Loneliest Number | It's just "me, myself, and I" for Alex Eddington as he steps into another performer's shoes and takes the spotlight in T.J. Dawe's *Tired Cliches*. PHOTO SUPPLIED

ARTS NEWS • NOTABLE HAPPENINGS FROM THE THEATRE TO THE GALLERY

T.J.

Shock And Dawe

Even if they weren't autobiographical, T.J. Dawe's one-man Fringe shows (*Labrador*, *The Slip-Knot* among them) are such a singular product of his gangly, quirky intelligence that it seems impossible to imagine anybody else performing them. But this Monday at The ARTery, Toronto's Alex Eddington (himself a frequent visitor to the Edmonton Fringe, with shows like *Wool* and *The Fugue Code*) will be presenting a special one-night-only performance of Dawe's 1999 debut, *Tired Cliches*. That's the one where Dawe punctuated his jokes by periodically diving into a pile of cardboard boxes. Showmanship!

AGA!

Take Me Home, Richard Rhodes

The 2010 Alberta Biennial of Contemporary Art will be the tone-setting attraction when the Art Gallery of Alberta opens the doors to its crazy-curve new downtown location next summer. Last week, the AGA announced that **Richard Rhodes** will be serving as the exhibit's curator. Rhodes' pedigree is hard to fault: a painter and photographer himself, he has written for *Artforum*, edits *Canadian Art* and has curated shows all over the Western hemisphere. Arts News feels an instinctive liking for the man... perhaps because he's also the co-founder of the forward-thinking art quarterly known as *C Magazine*.

A, B, AB, AND O!

Bloody Marvelous!

The annual **Alberta Playwriting Competition** is usually dominated by Edmonton writers, with recent winners including Collin Doyle, Jana O'Connor, and Michele Vance Hehir. So it's a blow to municipal pride that the 2009 Grand Prize was won by a Calgarian, Meg Braem. To be fair, though, her winning entry, *Blood: A Scientific Romance*, does sound creepily fascinating: it's about a doctor who rescues a pair of infant twin sisters orphaned in a car crash, and then experiments on them as they grow up. Braem pockets \$3,500 for her efforts. *Blood* will also get a staged reading in October during Playworks Ink.

BOOKS PROFILE • HUMOUR • BY DREW ANDERSON | 75 words

When You Are Engulfed In Breast Milk

FOR SOME REASON, AUTHOR DAVID SEDARIS IS TALKING A LOT ABOUT LACTATION DURING HIS CURRENT BOOK TOUR

To say that author David Sedaris looks like Eugene Levy is unflattering, so I won't do that. But imagine that mug, shifted into more handsome features and you have a sense. Sedaris isn't a heartbreaker, he isn't fashionable or dashing, but he's captivating. He's funny without being a clown, he's intelligent without being pompous, he's damn friendly, and he likes to talk.

If you aren't familiar with his stories (which have been assembled into such collections as *Me Talk Pretty One Day*, *Dress Your Children in Corduroy and Denim*, and his latest, *When You Are Engulfed in Flames*), they're mostly accounts of everyday events, largely based on his experiences and those of his family and his boyfriend Hugh. Sedaris takes the mundane and makes it funny. He could be accused of a certain amount of narcissism for writing exclusively about himself and those around him, but that's unfair. His books are filled with a self-deprecation that borders on self-abuse.

Wearing a plain blue-and-white-striped button-up shirt and drinking coffee with milk, Sedaris says it isn't hard to find inspiration. "Sometimes life just feels like a story. I have a story coming out in *The New Yorker* in a few weeks. I was in Australia, and I was feeding this kookaburra. My life felt like a story. I'm on the other side of the world, I've got this kookaburra on my arm, I'm feeding it strips of raw duck meat, but it wasn't just that. It was connected to an hour before that, and it was connected to the entire day, and it was connected to something in my childhood."

In *When You Are Engulfed in Flames*, Sedaris talks about everything from buying a full skeleton as a gift for Hugh, to befriending the village child molester in Normandy, to wearing a fake padded butt his friend gave to him for Christmas, to his struggle to quit smoking. In our interview, the topics are equally as varied: the taste of semen (liquid Comet, apparently), the difficulties of transporting skeletons across borders, the role of accuracy and fact-checking in creative nonfiction, and whether he's a happy person.

But one topic dominates. Somehow, breast milk has become the unofficial theme of his current book tour, and so it seems fitting to tell Sedaris a story — a secondhand one, admittedly — to start off our interview. It's about a flight attendant who is forced to repeatedly tell a passenger

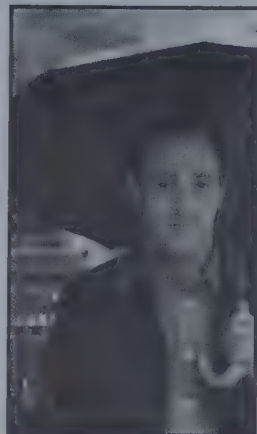
to stow her cat. On the fourth visit to the woman, she finds her sitting with a blanket draped over her, the cat's tail sticking out from the bottom. The flight attendant, now thoroughly peeved, pulls off the blanket to find the cat, nursing at the woman's breast.

Breast milk is the focus of our conversation for a good 10 minutes after that. Just the other day, for instance, a woman at a reading came up with a bottle of her own milk so that Sedaris could sign the bottle for her infant son. "I said, 'Can I smell it?'" he recalls. "And she said, 'Sure.' And then she said, 'We both know where this is going,' and I said, 'Yeah.' And she said, 'Hold out your finger,' and I held out my finger and she sprinkled some breast milk. If it had been room temperature instead of refrigerated, I would still be throwing up. I would have been throwing up since ... Tuesday, I guess.

"It was sweet and thin, like skim milk. Blue, almost."

Sedaris isn't sure if he's still comfortable with this theme, though. It's been going on too long

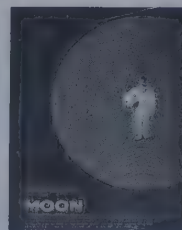
"It goes from being a cheerful, ac-



He Talks Pretty Every Day | Comic author David Sedaris. PHOTO COURTESY OF LITTLE, BROWN AND COMPANY

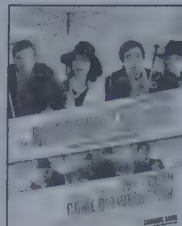
ceptable topic to just being hideous. I'm signing books and I say, 'Were you breastfed?' And I just think, 'Is this really the conversation I want to be having with people?'"

When You Are Engulfed in Flames is now available in paperback from Back Bay Books.



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In The Hand Of An Angry Goth



Well, There's His First Mistake | John Wright makes Chris Bullough emperor in *Titus Andronicus*. PHOTO BY BEN LEMPHERS

THE BLOOD FLOWS THICK AND DEEP THROUGH HAWRELAK PARK AS *TITUS ANDRONICUS* BODY COUNT MOUNTS HIGHER

TITUS ANDRONICUS

Directed by Marianne Copithorne. Written by William Shakespeare. Starring John Wright, Belinda Cornish, Shomee Chakrabarty, Chris Bullough. Heritage Amphitheatre, Hawrelak Park. To July 26 (8pm, even dates only). Tickets: \$20 (adult) \$15 (student), \$30 (festival pass) available through TIX on the Square (420-1757/tixonsquare.com). ★★★★★

Titus Andronicus is the horror movie of Shakespearean plays. You quickly go from gasping at the first brutal

murder to hoping someone, anyone, makes it out alive. But unlike a Hollywood frightfest, where the motivation of the serial killer is secondary to the body count, the circle of fresh crimes in *Titus* keeps each character's enthusiasm for new revenge burning hot, with wicked consequences.

Poor choice management is the first fault. Weary from 10 years of war with the Goths as a general in the Roman Army, Titus (John Wright) makes a snap decision when charged with naming a successor to the late emperor. He crowns Saturninus (Chris Bullough), Caesar's eldest son. Snivelling and stupid, Saturni-

nus takes the defeated queen of the Goths, Tamora (Belinda Cornish), as his wife. Tamora accepts the proposal with vengeance in mind, vowing to erode Rome from within, with particular focus on the Andronicus line, as Titus has killed not only her people, but also her son.

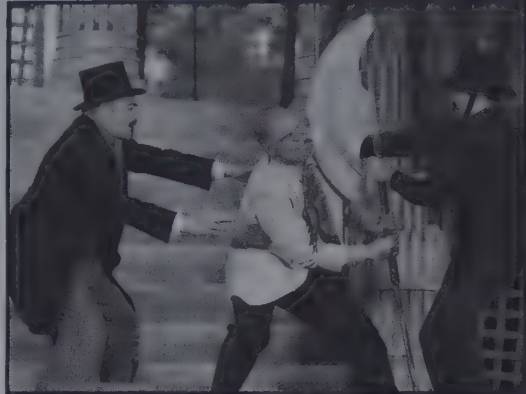
Giving supreme power to the dim-witted and malicious is never a good idea, and thanks to Bullough's pouty stalking about the stage in a greasy leather trenchcoat, some rather pointed and helpful costuming, you can tell instantly that Titus will come to regret his decision, even if you don't speak Shakespearean. And from the goth-punk costuming to the heavy, wailing soundscape, director Marianne Copithorne's production refuses to let the audience drift in a sea of archaic phrases, grounding the iambic pentameter in every prop, every posture, every gesture.

However, Lavinia (Nadine Chu), Titus' only daughter, must make herself understood with no dialogue at all. When Tamora, aided by her lover Aaron the Moor (Shomee Chakrabarty), finally starts unravelling the Andronicus family, she encourages her skinhead sons to rape Lavinia, and they add their own flair to the villainy by cutting off her hands and cutting out her tongue. Before the deed is done, Lavinia stumbles for the words that would spare her chastity; as a warped smile splits Tamora's face, the desperate daughter reaches to touch the Queen's cheek, holding it close and invoking sisterhood for her safety. The fury Chu spits as she's hauled off echoes over the darkening amphitheatre, the hopelessness seeming painfully real.

As a result, I was feeling a little vengeful myself when the Andronicus clan is finally in a position to return the disfavour. First they capture Aaron. Led to the gallows for his one major character flaw — i.e., being evil — he launches into a venomous monologue, roaring "I have done a thousand dreadful things as willingly as one would kill a fly, and nothing grieves me heartily indeed but that I cannot do ten thousand more." And it only gets darker from there, as the number of actors left alive onstage steadily dwindles.

Smoke rises from the set and a careful but bold sound design layers the final act with screeching howls and tense drumming, helping to turn a cool summer night into a feverish nightmare. Your dreams will churn the tragedy of *Titus Andronicus* in your sleeping mind, causing a rest as unsettling as if you watched a slasher flick before retiring. But this isn't trashy entertainment, it's Shakespeare! So you can have all the horror you can handle and call it culture on a fair (or dark and stormy) midsummer evening in the park.

Four Strong Twins



Well-Executed Gags | Nathan Cuckow dodges the chopping block in *The Comedy of Errors*. PHOTO BY BEN LEMPHERS

THE COLLISION OF TWO ANTIPHOLUSES AND TWO DROMIOS CREATES CHAOS IN *THE COMEDY OF ERRORS*

THE COMEDY OF ERRORS

Directed by Jeff Page. Written by William Shakespeare. Starring Chris Bullough, Nikolai Witschl, Mark Jenkins, James Hamilton. Heritage Amphitheatre, Hawrelak Park. To July 26 (odd dates at 8pm plus Sat/Sun matinees at 2pm). Tickets: \$20 (adult) \$15 (student), \$30 (festival pass) available through TIX on the Square (420-1757/tixonsquare.com). ★★★★★

It is a little disconcerting to see the wickedest of players in *Titus Andronicus* go from evildoer to drag-queen overnight. But it's part of the challenge all the actors face at the Freewill Shakespeare Festival — switching back and forth from comedy to tragedy every day. How quickly the company can dissolve the enmity each cast member stirred up for their character the night before is simply a credit to their abilities. And though the stage is set anew as soon as a gang of bumbling officers, à la Keystone Kops, runs onto the scene, *The Comedy of Errors* still begins with a death threat.

Now this one's pretty topsy-turvy, so stay with me, okay? Egeon (Nathan Cuckow), a merchant of Syracuse, has come to Ephesus looking for his long-lost son, Antipholus of Ephesus — one half of a set of identical twins. It's a risky quest: due to a feud between the two cities, any Syracusan caught within the Ephesus city limits will be sentenced to death. (Funny so far, isn't it?) The Duke, however, shows pity and gives Egeon a day to raise the funds to pay the fine that will save his life.

The very same day, Egeon's not-so-long-lost son, Antipholus of Syracuse — the other half of the set of twins — arrives in Ephesus with his slave Dromio, who is also an identical twin. Now, just for fun, both sets of twins have the same name as their respective brothers. And Dromio's brother Dromio is also a slave, only

serving Antipholus of Ephesus. You still with me? Probably not. Suffice it to say, Shakespeare has set the scene for plenty of misunderstandings and mistaken identities.

The subtle differences in costuming are the audience's reference point as the twins' begin to interact. Beyond the practicality of the colourful wardrobe, Narda McCarroll's costume design enlivens the proceedings with lush fabrics in vibrant purples, oranges, greens, and blues. They are, perhaps, brighter than the standard outfits of the 1915s, where director Jeff Page has set the action, yet they suit the delightful swing of the mayhem nonetheless.

Page works hard to make the play a visual experience, full of physical comedy, and not just a verbal one. While Billy's quick wit is sometimes hard to catch when the words are flung fast past angry lips, the cast members fail and frown, crawl and cringe, wail and wiggle until the point is clear ... or until you're laughing regardless.

The two Dromios (Mark Jenkins and James Hamilton) seem especially malleable and do a particularly good job of landing the verbal gags as well as the physical ones. When Dromio of Syracuse meets his brother's wife Luce (Troy O'Donnell) and the great, lumbering she-man takes him for her husband, there is no escape and he claws the stage as O'Donnell drags him off. Later he cries to Antipholus, "She would have me as a beast: not that, I being a beast, she would have me; but that she, being a very beastly creature, lays claim to me" to uproarious laughter.

It's laughter that's hard-fought and well deserved: a fitting sound to hear vibrate across Hawrelak Park. While *The Comedy of Errors* is one of Shakespeare's earliest works, it's also one of his most beloved, a light companion for the dark *Titus Andronicus* which it alternates with. No one would ever mistake these two plays for twins.

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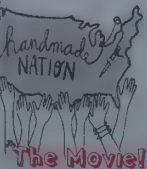
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EXHIBITS

1 FOOT SQUARE SPRUCE GROVE ART GALLERY, 35-5TH AVE, SPRUCE GROVE, JUL 6-25 TO 30 works, all one square foot in size. Info: 962-0664.

21st AND RISING HARBOUR HOUSE GALLERY, 3RD FLR, 10215-112 ST, TO JUL 18 Annual members' exhibition and sale. Info: 426-4180.

ART WALK TRANSCALTA ARTS BARN, 10330-84 AVE, JUL 10-12 An outdoor studio and working artists. Info: www.art-walk.ca.

COSMIC MYSTERIES STANLEY A. MINER LIBRARY, 4751 WINSTON CHURCHILL SQUARE, TO JUL 30 Mixed media paintings by Michael Schoenau.

DA VINCI: THE GENIUS TELUS

WORLD OF SCIENCE, 10211-142 ST, TO SEP 7 An exhibition focusing on the astounding range of scientific and artistic work by Leonardo da Vinci.

HUMMINGBIRDS OF THE AMERICAS ROYAL ALBERTA MUSEUM, 12845-102 AVE, TO OCT 31 Displays of hummingbirds from all over the Americas. Info: www.royalalbertamuseum.ca.

INCIDENTAL TOPOGRAPHIES CREDO CAFE, ICON TOWER, 1004-104 ST, TO JUL 30 Mixed media work by Sydney Lancaster. Info: info@credocoffee.ca.

THE LEDGE, SUITE SNAP GALLERY, 10309-97 ST, TO JUL 18 Prints by Mark Bovey. Info: www.snapartists.com.

MYSELF, THE PORTRAIT RED GALLERY, 9621 WHYTE AVE, TO AUG 30 A series of male self-portraits. Info: www.redgallery.ca.

A NEW LIGHT ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE, TO AUG 23 An exhibition of post-impressionist Canadian painting. Info: www.artgalleryalberta.com.

THE PAINTER AS PRINTMAKER ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE, TO AUG 23 Impressionist prints from the National Gallery of Canada. Info: www.artgalleryalberta.com.

PHOTOGRAPHIC ARTS SOCIETY OF ALBERTA ROYAL ALBERTA MUSEUM, 12845-102 AVE, TO JUL 26 More than 40 photographs by the members of the Photographic Arts Society of Alberta. Info: www.royalalbertamuseum.ca.

PREY LATITUDE 53, 10248-106 ST, TO JUL 11 Paintings and drawings by Dana Holst merging photographs of hunters with images of little girls in dresses. Info: www.latitude53.org.

RAW MATERIALS & ROSE COLOURED GLASSES SNAP GALLERY, 10309-97 ST, TO JUL 18 Work by Edmonton artist April Dean. Info: www.snapartists.com.

REAL LIFE ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE, TO SEP 2 Contemporary works by Ron Mueck and Guy Ben-Ner. Info: www.artgalleryalberta.com.

REALISMS ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE, TO AUG 23 Works from the Art Gallery of Alberta's collection embodying different concepts of "realism" throughout art history. Info: www.artgalleryalberta.com.

THE RETURN OF THE WILD TROUT FRINGE GALLERY, 10516 WHYTE AVE, JUL 10-31 Watercolour paintings by James Trevelyan. Info: www.paintspot.ca.

THE SECRET OF THE MIDNIGHT SHADOW LATITUDE 53, 10248-106 ST, TO JUL 11 A new exhibit by Daryl Vocat. Info: www.latitude53.org.

SERENITY JEFF ALLEN GALLERY, STRATHCONA SENIORS CENTRE, 10831 UNIVERSITY AVE, TO JUL 30 Watercolours of landscapes and flowers. Info: 433-5807.

SPEEDING SUBJECT ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE, TO AUG 23 Drawings and paintings by Mary Joyce inspired by her travels through the countryside. Info: www.artgalleryalberta.com.

WILDLIFE PHOTOGRAPHER OF THE YEAR ROYAL ALBERTA MUSEUM, 12845-102 AVE, TO SEP 13 More than 80 winning images culled from more than 36,000 submissions. Info: www.royalalbertamuseum.ca.

WOMEN AND ART CENTRE D'ARTS VISUELS DE L'ALBERTA, 9103-95 AVE, JUL 10-21 Acrylic works by local female artists. Info: 461-3427.

THEATRE

FREEWILL SHAKESPEARE FESTIVAL HERITAGE AMPHI- THEATRE, HAWRELAK PARK, TO JUL 26 Titus Andronicus and The Comedy of Errors on alternating evenings. Tue through Sun @ 8 p.m. Sat and Sun matinees @ 2 p.m. Info: www.freewillshakespeare.com.

THE LION KING JUBILEE AUDITORIUM, 1455-87 AVE, TO

AUG 2 The Tony Award-winning Broadway play based on the Disney cartoon. Tickets: www.ticketmaster.ca/451-8000.

SIX DANCE LESSONS IN SIX WEEKS MAYFIELD DINNER THEATRE, 6615-109 AVE, TO AUG 23 Uplifting story of a spirited retiree and her young dance teacher. Info: www.mayfieldtheatre.ca.

THANK YOU MR. PRESLEY JUBILATIONS DINNER THEATRE (WEM), 8802-170 ST, TO AUG 11 Story of the Heartbreak Hotel, a little inn whose claim to fame is that Elvis Presley stayed there. Info: www.jubilations.ca/484-2424.

TIED CLICHES THE ARTERY, 9535 JASPER AVE, JUL 13 A solo comic monologue by T.J. Dawe, performed by Alex Edgington. Doors at 7 p.m. Tickets: \$10 at door.

YOU'RE A GOOD MAN, CHARLIE BROWN WALTERDALE PLAYHOUSE, 10222-83 AVE, TO JUL 18 Musical comedy directed by Martin Gallo, based on the characters created by cartoonist Charles M. Schulz in his comic strip Peanuts. Tickets: \$14-\$18 at TX on the Square. www.txonthequare.ca/420-1757.

COMEDY

ALEX NUSSBAUM COMIC STRIP (WEM), TO JUL 12 Wed, Thu, Sun @ 8 p.m. Fri, Sat @ 8 and 10:30 p.m. Info: www.thecomicstrip.ca/483-5999.

THE ANDREW IWANYK EXPERIENCE COMIC STRIP (WEM), JUL 14 Doors @ 8 p.m. Info: www.thecomicstrip.ca/483-5999.

BRIAN WORK COMEDY FACTORY, #408, 3414 GATEWAY BLVD, JUL 10-11 Fri, Sat @ 8-10 p.m. Info: www.thecomedyfactory.com.

DRUID COMEDY NIGHT THE DRUID, 11606 JASPER AVE,

Featuring professional and amateur comedians. No cover. Hosted by Lars Galleon every Sun @ 9 p.m.

HIT OR MISS MONDAYS COMIC STRIP (WEM) Amateur comedy Doors @ 8 p.m. Info: www.thecomicstrip.ca/483-5999.

KENNY V LAUGH SHOP, #1105 LONDON DERRY MALL, 137 AVE & 66 ST, JUL 15-18 Wed, Thu, Fri @ 8 p.m. Sat @ 7:30 and 9:45 p.m. Info: www.thelaughshop.ca.

MARCUS BEAUBIER YUK YUK'S, CENTURY CASINO, JUL 9-11 With Kristen Von Hagen. Thu @ 8 p.m. Fri, Sat @ 8 and 10:30 p.m. Info: www.yukyuk.com.

MIKE DAMBRA LAUGH SHOP, #1105 LONDON DERRY MALL, 137 AVE & 66 ST, TO JUL 10 Doors at @ 8 p.m. Info: www.thelaughshop.ca.

TU RAE COMIC STRIP (WEM), JUL 15-19 Wed, Thu, Sun @ 8 p.m. Fri, Sat @ 8 and 10:30 p.m. Info: www.thecomicstrip.ca/483-5999.

IMPROV

CHIMPROV VARSONA THEATRE, 10329-83 AVE. Hosted by Rapid Fire Theatre. Every Sat except for last Sat of the month. Doors @ 11 p.m. Info: www.rapidfiretheatre.com.

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Voulez-Vous Voler À Paris Et Coucher Avec Moi?



SAVAGE LOVE OAM SAVAGE

IS IT A STUPID IDEA TO TAKE A TRIP TO FRANCE THAT I CAN'T AFFORD JUST TO SLEEP WITH A GORGEOUS STRANGER?

You've been corresponding with a handsome young man who lives in Paris. You know him through a friend in France, and your friend has vetted him. He has offered to pay more than half of your airfare so that you can visit him in Paris. You've spoken to him on the phone, and hearing him speak French makes your knees weak.

On the one hand, you live with

your parents, and you don't know how you'd explain taking a trip when you're technically broke. But if your parents disappeared into thin air, you wouldn't hesitate to go. The trip also might turn out to be a crushing disappointment and a huge mistake. On the other hand, you might be passing up the romantic adventure of a lifetime. And he's just ... so ... pretty.

Do you go?

P.S. I am attaching his photo so you can see why I'm considering this. I trust you will not publish it?

Anxious Straight Girl

You can trust me not to publish the picture, ASG, but anyone who wants an idea of what this boy looks like is invited to quickly Google "Gaspard Ulliel," take a moment to masturbate, and then come back and finish reading this week's column.

Okay, ASG, hypothetically I go. I lie to my parents. I tell them a friend — someone they know, someone who'll lie for me — lent me the money and I'll spend a few days in France with my friend (the same one who vetted this boy) before I land a job.

But...

I wouldn't be going at all if a friend hadn't vetted this guy. And I wouldn't go if I didn't have somewhere to stay besides this boy's place. And I would treat our first meeting like any first meeting with a stranger I'd met online: That first meeting would be in a public place, I would let someone know where I was going and who I was with; and I would see him for lunch and have ironclad plans to hang out with other friends later that same afternoon.

I would also go to France with my bullshit detector fully charged. This guy is damn good-looking, for sure, but it's not like there's a shortage of good-looking French girls. So why is he pining away for an American girl he might never meet — I'm a girl in this hypothetical, right? — with so much French pussy at his disposal? And finally, ASG, if I went to France and didn't hit it off with this boy, I would thank my lucky stars that my Internet crush lived in Paris, France, and not Paris, Texas, and enjoy the trip — and any other French boys — regardless.

I've seen you on television talking about the shitty job President

Obama has done on gay rights so far even though he said he was against gay marriage during the campaign. How could you support a candidate who sees your love as worth less than heterosexual love? If I were gay, I'd automatically dismiss any candidate who didn't support full equality for gay people. Hell, I'm straight and I'm pretty close to doing that.

I also have a sex question. I recently slept with a woman who squirted when she came. She demanded that I pull out when she began to come. Is there some reason women who squirt don't want a dick inside them when they do?

Love the column!

P.S. Here's a pic. Thought it might persuade you to answer my questions. Feel free to share it with your readers.

Pro Equality And Chicks Ejaculating

Thanks for allowing me to share that picture of your ass with my readers, PEACE, because if any backside deserves a worldwide audience, it's yours. To see the photo, dear readers, go to www.thestranger.com/savage/peacebutt.

Now...

During the Democratic primary, I was fond of saying that I was "for Clinton or Obama or both." But I was pretty much in the tank by the time of the election. And like most gays and lesbians, I've been severely

disappointed by President Obama's refusal to move on the promises that candidate Obama made to the gay and lesbian community. I was willing to be patient, though — until the Obama administration compared gay marriage to incest and child rape when arguing for the constitutionality of the Defense of Marriage Act. That's when I blew my big gay stack.

But that doesn't explain why I would support a candidate who views my love for my partner as inferior to his love for his wife. Because I'm not an idiot. Because I'm not a single-issue voter and Obama was better on other issues than his Republican opponent. Because politics is about the art of the possible and, I'm sorry, Dennis Kucinich just wasn't possible.

As for the squirtin' ladies: I talked to three, and all three said that the contractions they experience as they ejaculate are so intense that they want everything out at once: their come and anything else that should happen to be in 'em when they blow their loads. Added one of my friends: "He had a squirter right there in front of him — why didn't he ask her? She has some insight on it, no doubt."

HAPPY ANNIVERSARY: The police in Fort Worth, Texas, marked the 40th anniversary of the Stonewall rebellion — three nights of rioting sparked by a "routine" police raid on a gay bar in New York City — by raiding a gay bar called the Rainbow Lounge. One of the men arrested, Chad Gibson, was so brutally assaulted by the police that, as of this writing, he remains hospitalized with a life-threatening brain injury.

Police Chief Jeff Halstead claims that the men at the Rainbow Lounge made lewd advances toward his officers and specifically accused Gibson, a slight 26-year-old, of groping one of his cops. This preposterous claim is contradicted by eyewitness accounts and photographic evidence.

We can't let the police in Fort Worth use the Gay Panic Defence ("That fag touched me, so of course I beat him nearly to death!") to excuse this brutal violation of the civil rights of Fort Worth's gay community. If you're on Facebook, please show your support by joining the Rainbow Lounge Raid group (www.tinyurl.com/lavecru). And please e-mail or call the mayor of Fort Worth — Mike Moncrief, (817) 392-6118, mike.moncrief@fortworthgov.org — and demand a full investigation into the raid and that charges be brought against the officers who assaulted Chad Gibson.

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There Are Flavours Besides Vanilla, You Know



MY MESSY BEDROOM JOSEY VOGELS
WANTING TO TRY SOMETHING NEW AND KINKY IN THE BOUDOIR DOESN'T MEAN YOU'RE A PERVERT

Most couples that have been together for any length of time have average, predictable sex lives. Humans are creatures of habit. And hey, if it ain't broke, why fix it?

For some couples, predictability is just fine, thank you very much. Predictable works. For others, as in other areas of their lives, they need a little adventure. Just as bungee jumping or skydiving makes them feel alive and invigorated, pushing the limits with the person they've been having sex with week after week, year after year adds novelty and thrill.

Also, if you're bored with your sex life, you're hardly going to be motivated to have sex. At best it'll feel like a chore. Less sex means less physical connection, which means less emo-

tional connection. Trying something new just might be the thing to get you excited about sex again.

The important thing is that sexual exploration should come from a desire to connect more deeply with your partner and have more fun in bed, not from a desire to keep up with the Joneses. It's hard to believe it wasn't all that long ago that oral sex between couples was considered downright perverted. These days, with so much more information about extreme sexual practices thanks to the media, the Internet and blabbermouths like me, it's hard not to feel like you're sexually repressed if you're not having biweekly threesomes or learning to perfect your Japanese Rope Bondage technique.

It's also important to realize that simply pushing your sexual limits isn't going to save a lacklustre sex life if you don't already have good sexual communication. You need to learn to walk before you can run.

But even couples with the best communication can have a hard time talking about what they'd like to do beyond your regular sexual routine, for fear of that old, "OMG, you freak!" reaction.

No wonder some people need to be soured to let loose in bed. People

need booze to say hello to someone they like at a bar, never mind asking their partner to dress up in a sailor suit and swab their deck. Just don't get too experimental if alcohol is involved. You don't want to end up in an emergency room with a broom handle stuck in your poopdeck. (Oh, it's happened.) As folks in BDSM circles like to say: First drink of the day ends the play.

There's no magical way to "turn someone on" to the idea of experimenting. There are ways to get your partner excited about the idea of trying something new without scaring them off but you'll have to take the initiative. Especially if they're fine with things the way they are.

If one of you is more interested in pushing the limits sexually, telling the less interested partner that you think they're sexually repressed is unlikely to get them to experiment. Don't be pushy. If your partner is inhibited, you won't unleash their inner sexual adventurer by pushing them; you'll more likely only succeed in pushing them further away.

Let them know how much you love them, how much they turn you on, and how you'd like to explore some new things. Toss out a few mild ideas. Find out what they're willing

to try. Who knows, maybe they have a completely different idea of where they'd like things to go.

Leave out the judgment. This goes for the person who's going out on a limb about what they'd like to try and the person hearing it. This is uncomfortable territory for everyone involved. Stay open to each other.

As the less receptive person, consider what exactly you have to lose by trying what your partner is suggesting, at least once. It's a bit like when you were a kid and didn't like some food you'd never tried. Your parents always encouraged you to at least take a bite before you decide for sure you don't like it. You may surprise yourself. Maybe dressing up like Minnie Mouse will bring out the

animal in you.

As the person making the request, accept that your partner may never be as into whatever it is you want them to do as you are. When venturing into new sexual territory and taking a lover with you, respect is paramount. In the end, they may simply not be interested (you can lead a horse to water...), in which case you have to decide if you can live with that. If you can't, you and your partner have some serious talking to do. And the one threesome you might want to consider should involve the two of you talking to a therapist.

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Editor - Programming Knowledgeable with NLE platforms, attention to detail, excellent spelling & grammar, ability to work unsupervised & under pressure. Insertion of commercial advertising into approximately 200 x 1/2 hour episodes of programming bi-weekly & ensuring overall quality of content. Repetitive tasks, high attention to detail.

Editor - VOD (Video on Demand) same qualifications as editor - Programming, Preparing programming VOD content for distribution, including removing commercials, describing programming content and ensuring overall quality of content. All interested parties are encouraged to apply; salary to be negotiated depending on exp. Full benefits available. Hunting and fishing background considered a strong asset.

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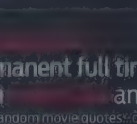
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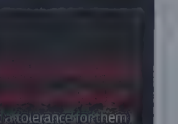
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3240. Travel/Trade

POLAR BEAR DAY TOURS. Departures from Edmonton and Calgary. Jet non-stop to Churchill this fall. Enjoy the day on a guided polar bear experience. Return to your departure city the same evening. 1-866-460-1415; www.classiccanadianatours.com

WHOLESALE TIMESHARES - 60-80% off retail! Quality buyers only! Call for free InfoPack! 1-800-731-8048; www.holidaygroup.com/sc

4005. Cattle

RATTLE FOR SALE Red Angus Registered Yearling Bulls. Performance weighed, Semen tested satisfactory, approved, high quality. 1400lbs. Stauffer Farm Holdings RR3 Eckville. Phone 403-746-5735

4040. Livestock

SUMMER ROUND-UP Horse Sale. Saturday, July 18, 2009. Kinsella Rodeo Grounds, Kinsella, Alberta. Great selection including many new and old. Sale 3 p.m. Online catalogue: www.northernhorse.com/summerroundupsale. 780-386-2386.

4310. Grain/Feed/Hay

HEATED CANOLA & FLAX buying green or damaged oilseeds. Buying oats, barley, wheat & peas for feed. "On farm pick-up" Western Feed and Grain 1-877-250-5252.

4310. Misc. For Sale

LOOKING FOR NEW Innovative Marketing Options? Newco Commodities Ltd. is eager to serve producers of all prairie Feed Grains, L&B, prompt payments. 1-800-661-2312 or www.newcograin.com

5003. Real Estate Misc.

7998 30 FT. RETAIL SPACE, 4 lots located on 66 acres, paved parking, great visibility, subdividable 4801 - 50 St. Valleyview, Alberta. All offers considered. Contact Kory at Valleyview Co-op Assn. Ltd. 780-524-3101.

ONLY 5 LEFT! Summer Sale Special! Save \$5,000 on RV lots under \$50K. Donna 403-542-9098; Rory 403-4-461-4-790-9 www.countrysidevalleyview.com

UNRESERVED REAL Estate Auction. Michener Allen Real Estate Auctions. 25 lots near Pigeon Lake. 1/4 acre lots (+/-) Power, gas, phone & sewer. No build time restrictions. Golf, stores, restaurants walking distance. August 15, 11 a.m. 7 8 0 - 9 6 8 - 1 0 6 8 www.BidOnProperty.ca

5155. Shared Accommodations

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5800. Manuf./Home - Sale

2008 MODELS priced to sell. 16, 18 and 20 widths from \$79,900. Best priced homes in Alberta. A1 Homes Red Deer, 1-877-303-2244. Local 403-314-2244.

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CROSS COUNTRY Homes - Purchase a 16 wide, 20 wide, or Modular home and receive up to 2500 Air Miles® reward miles. 780-470-8000 or www.crosscountryhomes.com

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5100. Cars

BANKRUPT? BAD CREDIT? Call us! All makes and models. Professional credit rebuilders. 403-668-7000. Call Flewitt or 1-866-476-1938. Cavalade Auto Acceptance Corp., serving Alberta for 16 years.

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6400. Recreational Vehicles

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7205. Psychics

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7245. Misc. Services

\$500. LOAN Service.

7245. Misc. Services

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9005. Personals

100s of HOT urban singles are looking to hookup NOW Try it FREE! 18+ 780-401-2332 ** 403-770-079

Absolutely HOT chat 18+ free to try, local singles waiting 780-669-2323 ** 403-770-0990

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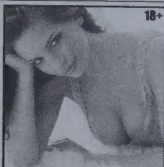
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ASTROLOGY • JULY 9-15 • BY THE KID

CRUISIN' THE COSMOS

CANCER (June 21 - July 22)

You really want it? Well, there's only one way you'll get it, crabcakes: effort and sacrifice. In other words, you've gotta give it up and work it, baby! Sounds like fun, huh? Well, it would be if you were inspired to do it. Are you?

LEO (July 23 - August 22)

Sometimes bein' the king or queen of the castle can be more hassle than anything else. Like after the weekend, when it needs repairs. Do you know how much the renovations on a 60-room home with a courtyard, a running moat and a two-cart drawbridge can run you? Looks like it's time to conquer another neighbour.

VIRGO (August 23 - September 22)

Well, it sure didn't take too long after you made a killin' for every Tom, Dick and Hyaena to come outta the wood-work, did it? Watch those crafty mothers closely. That way, when they try to pull somethin', you'll be ready and waitin'. As the scavengers circle, start preparin', not hatin'!

LIBRA (September 23 - October 22)

One of you has vision. One of you is a hard worker with business sense. A: "Oh no! You got your dreams in my ambition!" B: "No, you got your ambition all over my dreams!" A and B: "Mmmmm, tastes great! Let's stick together and make a million!"

SCORPIO (October 23 - November 21)

Come on now! Change'll happen no matter how you feel about it and that's just a fact of life. Take it gracefully. Let go. If you don't, it'll tear you up inside until you do. Why would you wanna put yourself through that? Are you some kinda weirdo? Hmmm. Well, you are a Scorpio...

SAGITTARIUS (November 22 - December 21)

You're happy enough with the way things turned out since it's not like you're greedy or anything. Maybe that's why the fat cats at Cosmic Coincidence Control have a big payoff planned for you... Ooops! Well, now the cat's outta the bag, make sure you don't count your chickens before they hatch or you could end up with egg on your face!

CAPRICORN (December 22 - January 19)

You're charming and attractive. People like you. You've been ambitious in pursuing your dreams and you find most folks are happy to help. Besides, you know how to take care of business. So what the hell are you worried for? You're about to seriously score!

AQUARIUS (January 20 - February 18)

There's somethin' you have to realize while you're down here on Earth: there's no escapin' "The Man." His verdict is comin' down soon and it doesn't look too good, but there is a wild card: you! You're a quick thinker and some of your fancy dancin'll have his pants in knots and because he's too slow, He'll be forced to let you go. For now...

PISCES (February 19 - March 20)

Are you sure you wanna give up happiness and stability just because you have a short attention span? Change is a good thing, but sometimes it's better to stick it out for a while, especially if you're not sure you'd be OK with never havin' it! This good again. It could happen, dear friend...

ARIES (March 21 - April 19)

You'll feel super sexy this weekend while the moon's in your sign and shinin' a li'l extra light on your inner loveliness. Enjoy it while it's here 'cause it won't last too long. It's not that you'll get ugly. It's just that you're the optimistic sort and, under Luna's light, they'll look a lot cuter than your senses would normally report!

TAURUS (April 20 - May 20)

If you think about it, luck is a lot like water. It nourishes what you've already planted by seepin' deep into the earth and feedin' the roots to nourish the shoots and ensure growth is constant. If you don't think about, then your earth is too compact and hard to be able to absorb it, buddy. In that case, it'll just stay on the surface and make everything muddy!

GEMINI (May 21 - June 20)

So you've been enlightened. So what? You think that makes you a "higher" being or somethin'? Sure, it may look that way, but only if you put yourself up on a pedestal. The higher up it is, the further you'll fall - like when somebody who ain't payin' attention to where they're going at all, bumps into it and knocks you down to the ground!

You can contact The Kid at cruisinthecosmos@hotmail.com.



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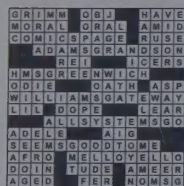
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I'M GETTING DIZZY

- 14 Most healthy
- 17 "Fringe" star Anna
- 19 Average poker hand
- 20 Hitchcock movie that may make you dizzy
- 21 "I love," in Latin
- 22 Lucy of "Kill Bill: Vol. 1"
- 23 Brass with a reed
- 26 Start of the Hebrew alphabet
- 27 "Tsk tsk!"
- 33 Performing arts library abbr.
- 36 Stanley Cup org.
- 37 Uno plus uno plus uno
- 38 Dose of what you desire
- 42 Low-cost synthesizer brand
- 44 Capt.'s inferior
- 45 Charity orgs., maybe
- 46 Condition once called "shell shock," for short
- 48 Yell on the links
- 49 Boss Hogg's deputy
- 51 Antwerp International Airport's code on luggage tags
- 52 Spike TV, formerly
- 53 Go quickly
- 54 Multipurpose doc. for short
- 55 Some shirt sizes: abbr.
- 56 Actor McKellen of "The Da Vinci Code"

Panel 1: HUH

Panel 2: 'WHAT WOULD A SKELETON USE TO CALL HIS MOTHER?'

Panel 3: GOOD QUESTION

Panel 4: IT SAYS IN THIS BOOK THE ANSWER IS "TELEBONE"

Panel 5: I WONDER WHAT A SKELETON WOULD USE TO HAVE SEX WITH MY WIFE WHILE I'M AWAY AT WORK DAILY...

Panel 6: UH HUH HUH HUH HUH

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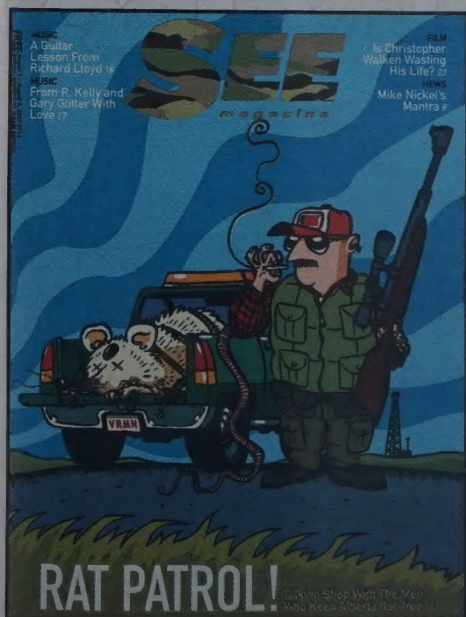
INTERSECTIONS • PHOTOS OF OUR NEIGHBOURHOODS



t5j

Balloons fly at the finale of Troupe de Jour, the final show of the night for the Edmonton International Street Performers Festival in Churchill Square.
PHOTO BY IAN JACKSON

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“By the winter, a **rat showed up at the farmer's house**, and by the spring we killed 164 critters.

ZOLTAN VARADI SPOKE WITH PHIL MERRILL, OF THE PROVINCE'S REGULATORY SERVICES, ABOUT ALBERTA'S WAR ON RATS

“The rat infestation in Sibbald [near the Saskatchewan border] ... We don't know, but we assume they made it over last fall sometime. By the winter, a rat showed up at the farmer's house, and by the spring we killed 164 critters. They reproduce exponentially from there. Once they get started, they explode.”

Merrill explains that rats have a mere 28-day ges-

tation period, and they can reproduce every three months or so. And, as these creatures have no taboos about incest, taking inter-litter breeding into account equals ... a lot of goddamn rats.

“We have some fairly large centres not that far away [from the border],” he says. “If they get into Lloydminster, we're in trouble. If they get into any of the towns, we're in trouble, because they're really hard to control in town. If they got into a major city with a sewer system, we'd be hooped. I don't think we could control them.”

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